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The one difficulty, for a not entirely contemptible class of readers, is a question of language. What is "religion"? If "Christianity" be true, can there be in it anything not "essential"? and a score more of like questions. What Mr. Le Gallienne has written composes a set of convictions to be respected; but were the English language alone at stake, we should protest against his phraseology. To quote an eminent Unitarian and an eminent Agnostic: Dr. Martineau writes:

"A God that is merely nature, a theism without God, a religion forfeited only by the *nil*

admirari, can never reconcile the secular and the devout, the Pagan and the Christian mind. You vainly propose an *Εἰρημικὸν* by corruption of a word."

Mr. Leslie Stephen writes upon the Divinity of Christ:

"Unsectarian Christianity consists in shirking the difficulty without meeting it, and trying hard to believe that the passion can survive without its essential basis. It proclaims the love of Christ as our motive, while it declines to make up its mind whether Christ was God or man, or endeavours to escape a categorical answer under a cloud of unsubstantial rhetoric. But the difference between man and God is infinite; and no effusion of superlatives will disguise the plain fact from honest minds. To be a Christian in any real sense, you must start from a dogma of the most tremendous kind, and an undogmatic creed is as senseless as a statue without shape or a picture without colour. Unsectarian means unchristian."

Carlyle, again, was once used to laugh at the Athanasian controversy, at *Homoousion* and *Homoiousion* dividing the Christian world: in later years, "he perceived Christianity itself to have been at stake. If the Arians had won, it would have dwindled away into a legend." It is confusion of words to speak, as Cardinal Newman puts it, of "faith," and explain it to mean "the faith of Marcus Antoninus, St. Austin, and Peter the Hermit, of Luther, Rousseau, Washington, and Napoleon Bonaparte." This is the amiable, but worthless principle of

"frittering away the meaning of definite terms till they are available for anything, or adopting a neutral term which, by a little management and stretching, will include opposites. . . . A term is gradually stripped of the associations which make it what it is, it is 'defecated to a pure transparency,' and then it is ready for use."

What Mr. Le Gallienne describes as "essential Christianity" is often admirable morality and fine sentiment: a man will go well through life, acting up to it; but it is just as much, and just as little, "essential Christianity" as it is essential Buddhism or essential Devil-worship. Fielding's Parson Thwackum was not wholly judicious in his definitions: "When I mention religion, I mean the Christian religion; and not only the Christian religion, but the Protestant religion; and not only the Protestant religion, but the Church of England": yet his method is less hazy than that of Mr. Le Gallienne, who is rather a disciple of the Parson's antagonist, Philosopher Square. Passing over the historical fact, that Christians of all kinds and nations have lived and suffered and died, in the strength of their dogmatic creeds, their faith in an incarnate God, we may ask whether the apostles and evangelists, the witnesses and recorders of Christ, give us no testimony worth considering, yet intensely "theological." And Mr. Le Gallienne tells us:

"It is no longer necessary for us to dispute painfully concerning documents. All such matters the German commentators and M. Renan have already settled for us, and faith has really nothing either to hope or fear from the discovery of any number of gospels. In short, we have accomplished the inestimable separation between theology and religion. Our religion no longer stands or falls by the Hebrew Bible."

Upon the words italicised—not by Mr. Le Gallienne—it is unnecessary to speak: *φωνῶντα συνετοῖσιν*. As well might one seriously criticise the remark that all social questions have been settled for us by the French Revolutionists and Shelley. As to the "blessed divorce" between theology and religion, Mr. Le Gallienne uses freely the term "God"; he preaches the "love of God": we cannot love abstractions nor emotions personified, and Mr. Le Gallienne clearly uses the term in some theistic sense. But in doing so he is, to that extent, a theologian; for the most part he is, indeed, no theologian. Newman writes that by theology he does not mean

"a series of pious or polemical remarks upon the physical world viewed religiously, nor yet 'the Evidences of Religion,' nor yet that vague thing called 'Christianity,' or 'Our Common Christianity,' or 'Christianity the law of the land,' if there is any man alive who can tell me what it is. I discard it, for the very reason that it cannot throw itself into a proposition."

For, as he said long before becoming a Catholic, "Christianity is faith; faith implies a doctrine; a doctrine, propositions; propositions, yes or no; yes or no, differences." The "essence" of Christianity is not any "morality" taught by Christ, with some infinitely gracious and loving authority: not a sentence of the Lord's Prayer but is older than Christ's human life on earth: scarce a precept in the Sermon on the Mount but may be paralleled from earlier teachers of the East. The "essence" of Christianity lay in the revelation of a Divine personality entering into new relations with men: in the faith that this man was not god-like, nor demi-god, nor divinely inspired, but God. That very definite "theological" faith has been the essential strength of Christianity, from the death of Saint Stephen to the death of Father Damien: it has been no vaguely realised subtlety of the schools, but a living reality. Take that away, and you will be left with a precarious theism and a morality quickened by theism; but Christianity will be gone. Whatever be the basis of morality, whether we follow Kant, or Mr. Spencer, or another, no "theologian" has yet found it in Christianity, which teaches the highest morality yet taught, but does not claim, in its most primitive historical form, to have discovered the "categorical imperative" or first revealed the conscience.

"Whether 'twere best opine Christ was,
Or never was at all, or whether
He was and was not, both together,—
It matters little for the name,
So the idea be still the same."

That "essential" view of Christ was held by Browning's professor in "Christmas Eve"; it failed to satisfy Browning, who held, as Mr. Swinburne says of him, "with a force of personal passion the radical tenet of the Christian faith—faith in Christ as God—a tough, hard, vital faith, that can bear at need hard stress of weather and hard thought." It was not the view of Napoleon, with his famous, "General, I am a judge of men, and tell you that Christ is not a man . . . if you do not understand that Christ is God, why

then I was wrong in making you a General." Coleridge also, starting with Unitarianism, ends his life of thought in "No Christ, no God; no Trinity, no God:" and he saw clearly the truth of *aut Deus aut non bonus*. "If Christ was merely a man, he could not have been even a good man. There is no medium." If this "theology" of the Incarnation be included by Mr. Le Gallienne among his early "perversions" and "ingenuities," his hard "intellectual statements," he might at least offer an explanation of the way in which the whole worship of the early Church, as in Pliny's days, and the whole spirit of martyrdom, were bound up with this "opaque dogma." His book is distinctly marred by a "popular" superficiality of treatment, when he touches, not with the least irreverence, yet with an easy assurance, upon questions which have imposed upon many men years of spiritual agony and mental labour.

"Je n'arrivais pas au point d'émancipation," said Renan, "que le gamin de Paris atteint sans aucun effort de réflexion, qu'après avoir traversé Gesenius et toute l'exégèse allemande. Il me fallait dix années de méditation et du travail forcé, pour voir que mes maîtres n'étaient pas infallibles."

But Mr. Le Gallienne's main contention is grounded upon the view that churches and theologians have been stout guardians of ecclesiastical powers and of dogmatic formulae, but have notoriously failed, or frequently failed, or have an irresistible tendency to fail, in preaching gentleness, charity, brotherliness; he proceeds, or apparently proceeds, to insist that the claims of such churches and the doctrines of such theologians, being of less importance than the homely, human virtues, should be ignored. It is not clear whether he means that they should be relegated to the background, like Epicurean gods, or positively rejected and denied. He denies their connexion with "essential" Christianity: it may be that he allows them to rank with "unessentials." Certainly, he maintains that "the world has never tried the Gospel of Christ." We are told, somewhat *ex cathedra*, that "it is only Christ's moral precepts that are to be taken literally . . . all the rest is parable"—a notable dogma of private judgment. If Mr. Le Gallienne is to be taken literally, he is a follower of Count Tolstoi: he will not go to law, he will give his cloak to the taker of his coat. Probably Mr. Le Gallienne does not mean this verbal adherence to the letter; it would be hard for him to justify so rigid a position. He means us to believe that the great commandments of love and charity have never been obeyed, through the fault of ecclesiastics "unspiritually minded, as the majority of ecclesiastics must be." It is a paradox, scarcely charitable and certainly unhistorical: the world knows well the triumphs of Christian ideas, the purification of life, the vindication of man's rights, the assertion of woman's dignity, the denunciations of slavery. In the language of the Catholic Church, four sins "cry to heaven for vengeance": one is the defrauding the labourer of his wages. "Organised Christianity has probably done more to retard the ideals that were its

Founder's than any other agency in the world." It is a strange reading of history which so upbraids the one protector of the weak and champion of the oppressed in ages of strong lawlessness. When accusations are brought against "organised Christianity" of cruelty and wrong, the accusers, in their just zeal, forget the words "not peace, but a sword": words which do not justify violence and pride, but which show us the Founder of Christianity prophesying them. Where, again, does Mr. Le Gallienne learn that original Christianity was "a sweeping crusade against dogmas and formulae"? Rather, "these ought ye to have done, and not to leave the other undone": "I come not to destroy the law, but to fulfil": "if he neglect to hear the church, let him be unto thee as a heathen man and a publican." It seems almost impossible to read the Gospels and not to see that the future of Christianity is throughout depicted as one of antagonism, up to the end, between the spirit of the world and the spirit of truth: an antagonism in which even "the very elect" shall be in danger of falling away, and there shall be little "faith on the earth," at last. But it is useless to criticise an arbitrary system of interpretation, which accepts and rejects upon a principle purely subjective. Rather, we are forced to wonder that any one should think it worth his while to claim the term "Christian" for his own who believes that the very companions of Christ were, from first to last, unable to understand Him; while still our whole knowledge of Christ rests upon the testimony transmitted by them to their successors. If that be indeed so, whatever date we assign to whatever scriptures, the literary and religious problem is insoluble: men under hallucinations and misconceptions, as Père Didon observes, do not conquer the world with them.

The utterances of this book are in praise of high feeling, of courageous bearing, of good fellowship:

"Erfüll' davon dein Herz, so gross es ist,
Und wenn du ganz in dem Gefühle selig bist,
Nenn' es dann, wie du willst,
Nenn' es Glück! Herz! Liebe! Gott!
Ich habe keinen Namen
Dafür! Gefühl ist Alles;
Name ist Schall und Rauch,
Umnebelnd Himmelsgluth."

True enough,

"Wenn man's so hört, möcht's leidlich scheinen,
Steht aber doch immer schief darum;"

The next line may be left unapplied. The sentiment of the book is cheering and exhilarating: here is no foolish "religion of art," no unworthy pessimism, no grandiloquence about anything. But there is an incurable sentimentality, not of the gushing and wordy sort, but somehow inherent in the very strength of the writer, an intrusion of fancies into the place of thoughts. Thus Mr. Le Gallienne assures us that, whether there be a life to come, or no, "it does not really matter." In another place, in pleasant allusion to Sir Thomas Browne, we read that

"there are few of us . . . who do not sometimes, when the world is budding and shooting in the spring, pray softly in our own way for the souls of those beloved who are no longer with us in the sun and the sweet air."

Mr. Le Gallienne dare not trifle and sport with the sorrow and the wistfulness of death; but a pretty sentiment is too much for him. Whether our mother, wife, or child be dead for ever, and eternally lost to us, "does not really matter" to them or to us: but when we feel prettily sentimental, we may be moved by the hawthorn buds, and the daisies, to "pray softly in our own way" for their souls. This is not a satisfactory substitute for even "conventional Christianity." Indeed, much of Mr. Le Gallienne's pleasant language is an ingenious evasion, self-deception, method of illusion. Thus, he assails the common notions of individuality, personality, and maintains that if we meet new friends, with the qualities dear to us in old friends dead, then "we have not to wait to meet our old friends again in heaven, we meet them again already on earth—in the new ones." Anything less true to, at the least, my own experience, I cannot conceive, nor anything more cynically heartless, did Mr. Le Gallienne really mean it. It is but a bold and ingenious way of not facing the reality of death: just as to plead our ignorance of the degree and way in which others suffer pain and sorrow, is but an escape from the haunting reality of the world's unhappiness. So anxious seems Mr. Le Gallienne, with a praiseworthy instinct and desire, to show how rare a world it is, that he is something too apt to "whistle, as he goes, for want of thought." *Omnia exeunt in mysterium*: that theological commonplace is a better reply to "the riddle of the painful earth," than a gay minimising of the darkness. It is in a happier vein, that Mr. Le Gallienne practically tackles the "problem of pain," by telling the age a salutary home-truth, that it is exceeding cowardly. A valiant and valuable reply!

One habit of the writer is a little provoking: his serene assumption that all the world, or at least all the "spiritualists" in it, are of his mind about the gravest and most solemn questions. "We" know, in these enlightened days, how to take Inspiration, Miracles, the Trinity: "we," the heirs of all the ages. "I" would be at once more modest and more true: there is no arrogance in saying that "I" am forced, for such and such reasons, to take certain views of sundry matters: the book is a confession. But to assume that other views are unworthy of the least recognition, and are held, in fact, by no one not behind the spirit of the times, is a little arrogant and very misleading. Also, Mr. Le Gallienne, with excellent intentions, takes a rosier view of modern tendencies than actual experience can confirm. Thus, he praises the "Relative Spirit," justly indeed, though the Relative Spirit was mischievous enough when applied by the Sophists of Greece to the study of ethics.

"Before the breath of that genial spirit," writes Mr. Le Gallienne, "the icy conventions and prejudices of mankind melt away as frost in the sun, and the liberated souls of men and women laugh and are glad in the joyous developments of their natures as God made them."

But the application of the Relative Spirit to that "icy convention," the sanctity of

marriage, has resulted in the "joyous development," in many countries, of certain statistics nothing else than appalling. Indeed, the book suffers from a certain indecision of manner: now we have some graceful disquisitions, a little in the manner of Mr. Stevenson, and presently an essay in stricter reasoning, pursued for awhile, and broken off in a whimsical flourish, with an airy caprice. It is as though triolets and villanelles were interpolated into Euclid and the Thirty-nine Articles. A difficulty is stated, an answer is suggested; we are intent upon the matter, and suddenly we are whisked away upon the tail of an epigram into the next paragraph and a new theme. Recast into that perilous form, a "sonnet sequence," the book would be a more perfect whole; the hinting method of poetry will not do for prose, if the prose is to state a plain argument.

Mr. Le Gallienne's attitude towards theology is in part explained by the words:

"One has been . . . brought up to regard religion as something supernatural imposed upon our human nature, rather than something blossoming out of it. . . . Religion, we are accustomed to think, is an accomplishment taught in schools, like algebra, an 'optional' subject indeed, and we may, if we will, learn drawing instead."

Here, at least, Mr. Le Gallienne should drop the plural, and speak for himself; for that is not an universal experience. In such a case, religion and its science, theology, are thrust upon the learner forcibly, foolishly, as classics or mathematics may be indiscreetly thrust upon young scholars, and crammed into unwilling brains. Theology, unvitalised and unrealised, may be true theology, but it is untruly communicated. But as well might one deny the beauty of poetry, if poetry be prosaically imposed upon us, as deny the living truth of theology, for the deadening manner of its communication. It is not too much to say that all theology, including "the arbitrary dogma of the Immaculate Conception," flows from within, from the first utterance of conscience; it is all implicit there, and "external" evidence does but confirm and verify our anticipations. In the vast riches of Catholic theology there is nothing, not the most dryly technical of propositions, but is alive, and can appeal to the emotions and affections. It is, after all, a shallow and hasty thought, that to most Christians of dogmatic communions their theologies and creeds are dreary and unreal things: only inexperience of a dogmatic religion, taken to heart and soul, could affirm it. Again, so far as the book betrays any metaphysical reading, it is reading of Mr. Spencer, whose "experience and utility" theories are hard to reconcile with Mr. Le Gallienne's excursions into mysticism, while they amply explain his attitude towards a reasoned theology, the science of the truths of God. Hence his delicate dancing round the questions of sin and free will, responsibility and obligation.

I have seldom met with a book from which I differed so widely, while admiring and enjoying it so greatly. It stoutly sets its face against pestilent modern affectations of artistic license and personal licentious-

ness, against the claim to be "unmoral" and the pretence of being *blasé*: it appeals to sane emotions, to natural wonder and pity and humility and humour. There is a frank zest and lust of life in it, the better spirit of Whitman: it is always reverent in intention, and the writer cannot have realised how certain phrases would jar upon certain readers. For all the flaws that may be thought discoverable in it, it is no foolish book to throw aside: it expresses a tendency of belief and thought, of which the "essentials," though held by not a few, have rarely of late found expression so pleasing. Said David Balfour to Alan Breck, "Alan, I'll not say it's the good Christianity as I understand it, but it's good enough." Compared with the graceless gospels of suicide and dyspepsia, so glibly offered for our acceptance just now, Mr. Le Gallienne's religion is "good enough": at least, it is a gospel of faith, hopeful and unashamed. For frequent reading, I shall continue to prefer the "Religion" of another "Literary Man": those Confessions of Saint Augustine, which tell how he passed from an airy and elegant rhetoric into "conventional Christianity," and even became a "dogmatic theologian" of the first order: a progress, so far at least as the first part, made by countless others, under his guidance and illumination. But if the "Kingdom of the Spirit" is to come—it was, surely, not "Joachim de Lyra," but Joachim of Flora who made the famous prophecy—heretical, as it will be, it will yet be less distressful than the ashen kingdom of despair and death prophesied by the professional mourners of literature. Let us thank Mr. Le Gallienne for his book, and counsel him, in all goodwill, before issuing a second edition, to study that forgotten but memorable work, *The Eclipse of Faith*.

LIONEL JOHNSON.

The Letters of Lady Burghersh (afterwards Countess of Westmoreland). Edited by her daughter, Lady Rose Weigall. (John Murray.)

THIS is an interesting, nay, a delightful book. The venerable figure of the late Lady Westmoreland is still remembered as one of the great personages of the high life of London in the last generation. A favourite niece of the two famous Wellesleys, she moved in the innermost circle of the aristocratic caste, which ruled England half a century ago; and as the wife of Lord Burghersh, a well-known name in the diplomatic world of the days of Metternich, her continental experience was almost unrivalled. This volume is a series of letters from her pen, written in the first years of her married life, which records all that she saw and heard, in the camps of the allied armies, between Leipzig and the fall of Napoleon; and few reminiscences of the time have an equal charm. The historical value of the work is not great, in the sense that it is a trifle containing little that is new; yet it brings out strikingly the divided counsels and hesitations of the League of the Continent, in the presence of its late master, still feared, though stricken; and it

throws some fresh light on the state of opinion in France. As may be supposed, too, it reflects the ideas and sympathies of our aristocracy of that day: it overflows with hatred of that "odious Buonaparte": with convictions that Frenchmen were slaves or fools, and with glorification of Uncle "Arthur"; and this characteristic gives it freshness and interest. But what makes it such pleasant reading is this: it portrays vividly, and with a most graceful touch, the leading personages in the ranks of the Allies; it tells us a number of new anecdotes about men and things in a memorable time; it places before us, from the inner side, many incidents of 1813-14; and it narrates adventures which might well amaze and even shock fine ladies of our day.—Not the least attractive feature of the book is the picture the author unconsciously draws of herself. Gay, brilliant, fascinating, and courted by the great, Lady Burghersh had none of the false pride of station: she was a true woman and a devoted wife; she had no airs and silly pretensions; and her courageous and elastic nature got over difficulties at which weaker spirits would have quailed. The volume is edited by one of her daughters; and the editing is, on the whole, good. But Lady Rose Weigall should have pointed out that Generals Lauriston and Reynier ought not to have figured in her mother's pages as Laureston and Regnier; and that, as well as Bertrand, they were not "French marshals."

Lord Burghersh, previously one of Wellington's aides-de-camp, was appointed in the autumn of 1813 a military attaché to the Austrian army, then engaged, with its allies in Saxony, in the operations that preceded Leipzig. Unlike Hotspur, he would have his Kate go to the wars; and his young wife, though in delicate health, was only too glad to be his companion. The difficulties of the journey were no joke: the Channel and even the North Sea were made dangerous by French cruisers; and the travellers were obliged to make a long detour, through the Sound to Gothenburg, on the coast of Sweden, escorted by British men-of-war, with convoy. From Gothenburg they had to go across Sweden, and to traverse the Baltic until they reached Stralsund. The journey would have seemed impossible to a fair patrician of our day. They had the accompaniments of the English "milords" of the time—a good carriage, and well-trained attendants; but between vile roads, detestable inns, dirt, abominable cookery, and every kind of discomfort, they were in a purgatory for several weeks.

"We generally find but one room of a few feet square to eat, drink, and sleep in. I have never seen a carpet or curtain, basin or jug; but as soon as we have arrived at our sleeping place, we sent the servants into the yard to snatch up the pans the chickens fed out of, or the pails from the stable, and made use of them."

When Berlin was reached Lord Burghersh went forward to join the headquarters of Prince Schwartzburg, while his wife remained a short time in the Prussian capital. She was soon in the midst of the social life

of the Court, receiving the welcome due to a niece of Wellington; and she has gracefully portrayed the chief personages who passed before her observant eyes—relics of the old circle of Frederick the Great, and the leading men and women of the new era. What struck her most was the grave tone of thought that pervaded all classes and ranks in Berlin, characteristic of past sufferings and present dangers, completely unknown in the world of London, and the admirable charity of the great ladies of the Court.

"There is a patriotism and earnestness of which we have no idea in England, nor have we a conception what these poor people have sacrificed in the good cause; for the poverty and wretchedness to which they have reduced themselves is shocking. There are now 38,000 wounded in this town, and the princesses and ladies have many of them sold their jewels to assist them. . . . *Tout respire le militaire* throughout the country. . . . The women hardly dress at all smartly. . . . They were saying yesterday that no ladies were now seen to ride in Berlin, for all superfluous horses have been sent by them to the armies."

Lady Burghersh was ere long on her way to Frankfort, where the allied sovereigns had come to gather after Leipzig. The "good cause" was in a most triumphant state: the "Corsican tyrant" had been defeated, and a march across the Rhine was in prospect. Lady Burghersh was, except two sisters of the Czar, almost the only lady in the allied camp, but she made herself at home with kings, princes, generals, statesmen, and even Cossack officers; and her gay and brilliant conversation had charms for all. Alexander spoke to her thus of Wellington—Vittoria had perhaps kept the coalition together:

"Ah si nous avions un capitaine comme celui là nous aurions beau mieux fait." I said I 'did not think it was possible to "mieux faire." 'Ah, Madame, c'est que le bon Dieu nous a servi de capitaine, et que l'exemple des Anglais nous a donné du courage."

She thus describes the "parterre des rois" and their followers:

"I was as much examined as I examined, and I am told I gave satisfaction, and that I am threatened with a great dinner at Schwartzburg's to create better acquaintance. I never was so disappointed as in the Emperor Alexander. He is the image of —, only fair instead of red, and very like W., the dentist. He has certainly fine shoulders, but beyond that he is horridly made. He holds himself bent quite forward, for which reason all his court imitate him and bend too, and gird in their waists like women! His countenance is not bad, and that is all I can say of him. The Emperor of Austria is a little wizened old man, not to be known from the D— of G—; but as for the King of Prussia, I never saw a more interesting person. . . . He has two sons with him [afterwards King Frederick William and the Emperor William], very nice boys. Then I must not forget the Grand Duke Constantine. He is like the Emperor of Russia, but without exception the greatest monster I ever saw. Then came the Grand Duke of Weimar, Prince Paul of Wurtemberg, the Elector of Hesse, &c., &c.; Old Platow, the finest old weatherbeaten face I ever saw, and very like the little prints I had of him in London. Barclay de Tolly, an ugly old fellow; Miloradovitch Czernicheff, and old Blücher who never was beat."

Lady Burghersh followed the Austrian army in the invasion of France in 1814. The "princesse Anglaise," as she was chivalrously called, had won the hearts of Schwartzburg and Metternich, and roughed it as gallantly as any subaltern. She had to put up with all kinds of discomforts, but had a tea-table for princely soldiers and statesmen:

"In this one room we have our beds, we eat and we sit, and one goes out while the other dresses. . . . Aubin and the servants sleep on straw in the kitchen and the stables! I don't mind it at all; and in this beautiful room I have always tea going on, and Schwartzburg, Liechtenstein, and most of the staff generally come in and drink tea."

The allied armies overran whole provinces of France without meeting a hostile force; and it was believed in their camps that all was nearly over:

"The accounts given by spies, deserters, and prisoners all agree that there is no army, at least none to be seen. I would bet a great deal we have an immediate peace."

The French, too, had lost all faith in the Empire; the nation, indeed, was worn out and indifferent:

"They all talk of Buonaparte exactly in the same manner, as a monster whom they detest; and then, with the levity and gaiety of the French, in the midst of their complaints at all they suffer under him, the loss of their children by the conscription, the ruin of commerce, &c., they mix it up with jokes and quizzes of him, and *les gentilleses du Roi de Rome*."

After La Rothière, the swarm of kites and crows sung out over the eagle that seemed to them dead, and spread their wings for a flight to Paris. Old Europe was fighting against one great man, sustained only by the wrecks of an army. But the divisions of the coalition gave Napoleon his chance; and he seized it with matchless and characteristic genius:

"Each Power has its own view and object. The Emperor Alexander has set his heart upon entering Paris, and is exactly like an eager child about it. . . . Old Blücher is determined on his side to get to Paris first, and being used to victory, sets off likewise, pushes on *à tort et à travers*, and consequently gets a filip. . . . Poor Schwartzburg has really a hard task to play."

Montmirail, Vauchamps, and Montereau taught the invaders what Napoleon could still be; and panic fell on the allied councils. No wonder they were called *les misérables* by their scornful enemy:

"I don't know what they mean to do, but I know that Buonaparte is employing all his energy, all his activity, and all his power, and that we are dilatory, uncertain, and (*entre nous*) frightened. Alexander as much so as any, with all his bravado."

In the alarm that pervaded the Austrian leaders—Schwartzburg had fallen back and sued for an armistice—Lady Burghersh was actually sent back to Dijon. Overwhelming force, however, backed by the treason of such noble supporters of the "good cause," as Bernadotte, Talleyrand, Murat, and Marmont, at last prevailed over genius in war, and the Allies made their way to the French capital. Lady Burghersh joined her husband after the fall of Paris, and describes, from the point of view of a great

English lady, enthusiastic for the Bourbons and old Europe, the triumphal entry of the Comte D'Artois. It is known, however, now that the homage given to the Allies was that of a mere faction; the mass of the citizens did not bow the knee to the conquerors. Lady Burghersh condemns with merited scorn the functionaries who forsook and betrayed Napoleon:

"What I own disgusted me was to see Monsieur surrounded by Talleyrand, Ney, Marmont, Oudinot, &c., the National Guard, and the very populace who, three weeks ago, were shouting 'Vive l'Empereur!' . . . All I have seen of the French people, and particularly of the Parisians, makes me think them the most despicable set of animals, and I do heartily pity the Bourbons and all their ancient followers to find themselves amongst those of the new regime."

The true wife and woman had no soft words for Marie Louise and her heartless conduct. And if her daughter has added in a note that Lady Burghersh in after years had reason to think well of the discrowned empress, we can only say that Lady Rose Weigall should say as little as possible of Madame Neipperg, the paramour of her chamberlain before the grave had closed on the agony of St. Helena:

"She cried very much, but consented to leave Buonaparte, for which I think she is a monster, for she certainly pretended love for him, and he always behaved very well to her. . . . I think it is quite disgusting in her to abandon him in his misfortunes, after pretending, at least, to idolise him in his prosperity, and I feel exactly the same about all his marshals, &c., who have left him."

Lady Burghersh treated with characteristic disdain the *parvenu noblesse* of the fallen empire—in her eyes, the *démimonde* of an evil state of society:—"I confess I cannot stomach treating these people *de princes et princesses*, and I cannot conceive how the old French will bear it."

We have outrun our space, or would quote more passages from this very attractive volume.

WILLIAM O'CONNOR MORRIS.

A Year Amongst the Persians. By Edward G. Browne. (A. & C. Black.)

In the last ten years we have had perhaps a dozen books dealing with the same route and the same circumstances in Persia. Yet in one important matter Mr. Browne's volume differs from and excels all others, for so far as we can judge, he is the only writer of travels in Persia who has had full colloquial command of the language. More than any other author, Mr. Browne has given us an insight into modern thought, and especially the religious thought of Persia. He has supplemented and adorned this with very many extracts from and translations of Persian poetry. This is all to his credit. On the other side, it must be said that he has given us very many needless, useless pages, filled with writing which has no charm whatever. This book, which is heavy to hold and, in some parts, heavy reading, might have preserved throughout a novel and instructive character, had it been entitled "Talks in Persia," and limited to about half the present size.

But though in his notes of travel Mr. Browne does not shine, though his writing in this respect is careless and commonplace, the volume is for the reason we have stated a very valuable contribution to the already large pile of books on Persia. Alone, among so many writers, Mr. Browne possesses the key of the native ideas and mind. If, in addition to his knowledge of Persian language and poetry, Mr. Browne possessed the descriptive powers and the luminous pen-sway of Lord Dufferin, this volume would have outweighed in general interest the work of any preceding writer upon Persia which has lately come under our notice.

We shall proceed to examine the quality of this chief interest in Mr. Browne's work. Among a people of certain refinement in their outward manners, there is a want of civilisation in their outspoken depreciation of each other. Mr. Browne says:

"No sooner had we alighted at one place to examine the quarters offered, than all the competitors of its owner cried out with one accord that if we put up there we should assuredly suffer from the poisonous bugs with which they averred the house in question swarmed."

Doubtless other travellers have heard such observations, and their ignorance has advantages; for it is certain that many a British traveller in Persia has smiled superbly at curses, and obtained credit for a lofty indifference to native ill-will when in reality his attitude was simply due to lack of understanding. Mr. Browne found that because of "the favourable opinion of the Prophet Muhammad entertained by the author, Carlyle's *Heroes and Hero Worship* is very highly esteemed by Muhammadans acquainted with English." He also gives at least one piece of news, that of the destruction of the only railway in Persia—from Teheran to the shrine of Shah Abdul Azim. Less than five years ago it was torn up and completely wrecked by a mob, exasperated at the accidental death of a man who had tried to leap from the train while in motion. Very shrewdly the author ascribes such folly not merely to ignorance and bigotry, but also to the not wholly unjustifiable anger of the Persians against the Shah's system of traffic in concessions for his personal benefit. Another item of news is the fall of "Manijak," or Azizu's-Sultán (the Darling of the King), the boy favourite who accompanied the Shah on his last visit to London. This boy has been

"hurled from the pinnacle of power down to his original obscurity. The cause of his fall was, I believe, that one day, while he was playing with a pistol, the weapon exploded and narrowly missed the Shah. This was too much, and Manijak and his favoured kinsmen were shorn of their titles and honours and packed off to their humble home in Kurdistan."

Persian mosques are not open to unbelievers, and many a curse has fallen upon unheeding ears of Englishmen while simply gazing upon the exterior of these buildings. But Mr. Browne's understanding was open when, in company with a Musúlmán friend, he approached the golden dome of the shrine near Teheran, and the language of the custodian dervishes compelled both to move away.

The most interesting part of Mr. Browne's work is the record of his talks with Persians upon their beliefs in the supernatural and upon religion. He took especial and unprecedented pains to master the mystery of Babism. Bab, who was executed by order of the Shah many years ago, promised one "whom God should manifest"; and this deliverer has been generally acknowledged by Bab's followers in the form of Behá, a Persian living in exile at Acra. Said a learned Babi to Mr. Browne:

"Behá has come for the perfecting of the law of Christ, and his injunctions are in all respects similar; for instance, we are commanded to prefer rather that we should be killed than that we should kill. It is the same throughout, and, indeed, could not be otherwise; for Behá is Christ returned again even as He promised, to complete that which He had begun. Your own books tell you that Christ shall come 'like a thief in the night,' at a time when you are not expecting him."

The religion of Behá is eminently Protestant. Mollahs and priests alike are rebuked in the following verse:

"It is not meet for any one to demand pardon before another; repent unto God in presence of yourselves."

Mr. Browne made interesting inquiries among the Zoroastrians, many of whom live in Yeẓd under severe restrictions, of which one limits the colour of their outer garments to yellow. He says:

"Whilst I was in Yeẓd, a Zoroastrian was bastinadoed for accidentally touching with his garment some fruit exposed for sale in the bazaar, and thereby, in the eyes of the Musúlmáns, rendering it unclean and unfit for consumption by true believers."

But when a Persian applied the term "fire-worshipper" to the followers of Zoroaster:

"The Dastúr at once flashed out in anger. 'What ails you if we prostrate ourselves before the pure element of fire,' said he, 'when you Muhammadans grovel before a dirty black stone, and the Christians bow down before the symbol of the cross?' Our fire is, I should think, at least as honourable and appropriate a *Kibla* as these; and as for worshipping it, we no more worship it than you do your symbols."

These extracts will serve to show that this is a volume in which those who have read all previous publications upon Persia and the Persians will find much new matter, both highly interesting and instructive.

ARTHUR ARNOLD.

Seers and Singers: a Study of Five English Poets. By Arthur D. Innes. (Innes.)

It is one of the penalties of a period which is, as the present, far more critical than creative, that, in the great efflux of the reviewing spirit, when everyone is for expressing his particular opinion upon everything, the old systems and canons of criticism should begin to be neglected, and the taste and tenour of the individual should come to be the criterion of judgment. We are reminded that all criticism is, in effect, a record of impressions, that we can only judge a thing in the light in which it appears to ourselves, that the personal view is, after all, the safe one.

To this school of impressionist criticism Mr. Innes has added his dainty volume, which bears its own manifesto at the opening:

"I may as well begin," he says, "by humbly acknowledging that no one need look for scientific criticism from me, because they will only find personal impressions. And that must be my excuse if the impertinent third vowel seems to crop up with undue frequency. Personal impressions have no business to be put forward with the dogmatic assertiveness of impersonal statements."

Now, all this is very frank, and (may I add?) refreshingly modest; moreover, it prepares us, without affectation, for exactly the kind of entertainment which Mr. Innes has made ready. There are five singers (or are they seers?) considered in the volume—Wordsworth, Tennyson, Browning, Matthew Arnold, and Mrs. Browning; and each of them is sifted and judged entirely in accordance with Mr. Innes's personal taste. He applies no critical foot-rule to their stature, finding so many cubits wanting to their perfection; he is content to jot down, in easy, colloquial, unstudied language, the impressions which their work has made upon him. And in so doing he has given us a chatty, companionable volume, full of thought, never perhaps very subtle or original, but always hale, sane, and worthy consideration.

The dangers, however, of this personal kind of criticism are inevitable; and they re-appear, in a greater or less degree, upon every page of Mr. Innes's book. Having, as it were, no standard by which to estimate his own impressions, proceeding in too irresponsible a habit altogether, he is continually led into vigorous, hearty judgments, which do credit, indeed, to his fearlessness and freedom, but which cry out, at the very moment of their utterance, for the saving restriction of a second thought. He is at his best, for instance, in speaking of Browning, whose energy, dramatic fire, and thoroughness are, by nature, akin to Mr. Innes's own cast of thought. But he is, one feels, too little tolerant of qualities which, standing at the pole of Browning's equipment, have yet excellences of their own outside the reach of Browning. Mr. Innes seems to lack, for one thing, the musical ear. He is not quick to distinguish between melody and jingle; and, missing this difference, he is, in more than one place, seriously unjust to Mrs. Browning. Again, he is so keen an advocate of the healthy mind in the healthy body, that he overlooks the delicate skill with which Tennyson has drawn weakly and unsympathetic characters like the heroes of "Maud" and "Locksley Hall": he has so little patience with the character: that he will not stop to appreciate the characterisation. He would have everyone never turning his back, but marching breast forward, never doubting clouds will break: a sound, wholesome desire, of course, but one that, widely satisfied, would limit too narrowly the confines of dramatic art.

Again (and this is natural to his unfettered criticism) he scarcely "gets at" Matthew Arnold. He pictures him going out upon the hillside with "Marcus Aurelius in his

pocket." Now, that is very neatly said: but, is it just? Is not "The Scholar Gipsy" full of the fresh, eager breath of the ridges above Hinksey? True,

"The eye travels down to Oxford's towers,"

but not with the cold glance of pedantry: here is the spirit of academic life set free, the voice of culture taught by the many voices of the country-side, the rich imagination running riot within sight of those gray spires, musical with the enchantments of the middle ages. If Mr. Innes finds too much of the academic spirit there, one can only part touch with him, and open the volume again at "Sohrab and Rustum," with its keen, heated rush of onset, its vehement eloquence, and ask him: Is the academic spirit too strong there? That is the worst of impressionism; it is inclined to be impulsive.

But enough of discussion. It is the penalty of Mr. Innes' sincerity that he provokes it. His book is eminently wholesome, vigorous, and suggestive; and, where it seems least critical, it is apt to prove most obviously sincere. When so many things are said for the sake of seeming in the fashion, it is pleasant to read things written simply and solely because they are things felt. It is a great advantage, after all, to be independent.

ARTHUR WAUGH.

NEW NOVELS.

A Strange Temptation. By Mrs. J. Kent Spender. In 3 vols. (Hutchinson.)

Margaret Drummond Millionaire. By Sophie F. F. Veitch. In 3 vols. (A. & C. Black.)

Amabel. By Cathal Macguire. In 3 vols. (Fisher Unwin.)

Milliara. By Noel Hope. In 2 vols. (Fisher Unwin.)

A Bubble Fortune. By Sarah Tytler. (Hutchinson.)

The Strange Adventures of Anelay Moreland. By R. Shelton Gresson. (Remington.)

Not in the Betting. By Sir Randal H. Roberts. (White.)

A Strange Temptation is not quite a failure, but it is the next worst thing—a good story spoiled by prolixity and misplaced ingenuity. The first volume is, in schoolboy and Society phrase, "not half bad"; the second flags; the third is almost intolerable. The temptation of Polly, the 'Frisco dancing girl, which takes place almost at the beginning of the first, is certainly odd, but not quite impossible or incredible. She has a physically weak "chum," Azalea Deverill, who comes into an inheritance in England just before her death. Azalea having expressed a desire that she could make her friend her heiress in turn, Polly, who is desirous above all things to give herself what, in the slang of English Ibsenism, is styled "a chance," sees no great harm in transferring herself to England. As the eccentric Miss Deverill, she charms and tortures everybody around her, at the same time going through a course of self-education. She marries a young man with a

strong and even stiff sense of honour, has a child by him, plagues him, and for a brief period is a Society lioness. Then, of course, we have the inevitable and conventional. Ben, an old 'Frisco lover, turns up, relentlessly vindictive, and tells all. Poor Polly is driven from her home and child by her outraged husband, and takes for a time to travel, drink, and Monte Carlo. Perhaps Mrs. Kent Spender ought to have killed Polly straight off. She does nothing of the kind. A reconciliation between Polly and her husband is effected by a saintly Sister who has, in her time, loved the husband, but is now a model of self-sacrifice. There are some good points in Polly. As an adventuress, she is decidedly an original. But her story is spun out to an unconscionable length; and her experiences in Society and—after her fall—on the Continent, verge, to say the least of it, upon caricature.

If only Miss Veitch had not succumbed to the three-volume temptation! Even as things are, *Margaret Drummond Millionaire* is a distinct advance upon anything she has yet written. Most of her previous books have been almost too emphatically one-character stories; this is a story of several characters, all equally good and well drawn, and, although dominated, by no means crushed by the heroine. If, indeed, there is any one portrait in the story that has an element of artificiality in it, it is the so-called millionaire of a girl, with English education and English ideas, almost hurled into a Scotch ultra-Presbyterian parish. She strives too much, and perhaps cries too little. There is a want of heartiness, also, about her courtship, and her Colonel MacDonald is too much of the merely eligible combination of military man and country gentleman. But Miss Veitch is thoroughly at home in the essentially Celtic parish—in or near Arran, apparently—in which Margaret Drummond by a stroke of fortune finds herself playing the two parts of heiress and reformer. The two leading characters there—Lindsay, the fisherman and poacher, with a "bad character" and the best of hearts, and Captain Matheson, the crabbed, suspicious, Conservative (and yet Radical), and generous opponent of Miss Drummond and her reforms—are as life-like as any sketches which have recently appeared in fiction. Owing, no doubt, to the exigencies of the three-volume system, we have rather too much of the conversations and tricks of McBurnie—a Holy Willie with variations; but he is a strong character all the same. The half-mad minister and his bigoted and narrow-minded sister (although she belongs to the Scotland not of to-day or of yesterday, but of the day before yesterday) are also good portraits. Miss Veitch would do well to cultivate the good-nature of Scott when dealing with fanaticism. But we have in *Margaret Drummond*, not only her best work so far, but one of the best novels dealing with life in Scotland that have appeared for many a year.

Amabel is a tiresome, provoking, improbable story, which is written, nevertheless, with a good deal of ability and a very considerable amount of knowledge as to the ways

of the "ranks." Amabel, who loves and marries beneath her, is a very poor edition of Amelia Osborne. There was no real necessity for her so marrying at all; at all events, there seems no good reason why any mystery should have been made about her true position in the social scale. But when she had married she ought to have shown a little more spirit. "Her forgiveness and love have been divine," says her unworthy husband, when he is about to ride away to the death which he has merited. But most readers of her story would have been better pleased if there had been a little more temper, even though there had been also a little less love and forgiveness, on Amabel's part. Some of the minor characters in the novel—in particular Alice Amabel's rival and the "chum," who is her husband's worst friend—stand out from the rest as being successfully, as well as carefully, sketched. So much good work has been put into the writing of this story that one cannot but regret the comparatively unsatisfactory nature of the result.

There is certainly nothing conventionally Australian—no bushranging, no bank robbery, no conflict with aborigines—in *Milliara*. It is described in the title-page as a romance, but in reality it is a study in Australian still life during the later sixties, being, in fact, a picture of emotion and intrigue on "a sheep station of about 150,000 acres of purchased land, having a river frontage to the Emu, and consisting for the most part of gently swelling slopes and undulations only slightly timbered." Into this paradise (*Milliara* by name) there enter Death and the serpent. Death carries off Mr. Newton, the master of *Milliara*, and throws upon Bell Newton, the strong heroine of the story, the responsibility of looking after her mother, her mother's baby, and her own destinies. The serpent follows Death in the person of "a tawny girl with piebald hair," otherwise Miss Bentinck, a clever, scheming governess. Miss Bentinck, however, proves a special providence in spite of herself. An incorrigible and insatiable flirt, she contrives to steal Bell's weak and undesirable fiancé, and so leaves the field open for the true Lubin, the honest, patient, and self-sacrificing lover. Perhaps we have too much of Miss Bentinck and her clandestine interviews with Harcourt. On the whole, however, *Milliara* must be regarded as a remarkably well-constructed and well-balanced story, and as notable above all things for that "quiet power" of which we hear so much and see so little in present-day fiction.

A Bubble Fortune is one of the slighter efforts of Sarah Tytler's too prosaically middle-class muse. Essentially, at all events, it is an old story—the temptation of a worthy man by means of a fortune which ought really to have been his, the overcoming of the temptation with the help of the worthy man's worthier daughter, and the marriage of the heir to the daughter. The author of *Logie Town* seemed—nay, was, at one time—fitted to do better work than the manufacture of such commonplace pattern folk of both sexes. But one must take the Harry Newton and the Fanny

Newton and the Miles Newton that she draws, and allow them to be more than fairly agreeable people of the Annie Swannish variety. Harry, indeed, falls rather rapidly from his tolerably high intellectual estate to be little better than a Tim Linkinwater. But Miles has a fair amount of spirit, and is not obtrusively Antipodean in the more offensive sense. On the contrary, "he was a man who, practically, did not understand the meaning of the word *blasé*. He called nothing common or unclean; such terms as 'snob' and 'cad' seldom fell from his lips."

The ultra-fashionably miserable heroine of *The Strange Adventures of Anelay Moreland* must be allowed to be consistently "fey" from the beginning to the end of that portion of her story which is told by R. Shelton Gresson. Her parents first leave her and then die. She is accused of theft. She is accused of murdering her first husband, and in consequence fails to secure a most eligible second. And all through, one can see she is a being that was made to be loved and petted, and to be married to a Romeo of a young man, and to be happy ever afterwards. What could possibly be nicer—or worse? In addition, everybody in the story is as wretched as he or she well can be, including Lord Kelvar, who ought to have been Anelay's second husband, and who dies immediately after he hears from her own lips—"The man I married was poisoned a few hours after the ill-fated ceremony took place by a woman whom he called his housekeeper, but who was bound to him by a closer tie." There are passages in the book which show that its author can draw minor characters of the "kindly motherly body" sort more than fairly well. But in such a tragedy as this he (or she) is clearly out of her depth.

The supreme, if not the sole, virtue of Sir Randal Roberts's new story is in the fact of its being told in one volume. One is painfully well acquainted with almost every member of his performing troupe of blackguards, fools, and lovers—Darcy Blackstone, the blackleg fortune hunter; Elise de Charmantelle, the siren, swindler, and finally traitress; Mr. Aluminium, the big and vulgar fly, who walks so readily into Elise's parlour; and the very conventional Benedick and Beatrice, Kit Bellenden and Anne Cottesmore. The battle-field is introduced into this book as well as the hunting-field and the paddock, and for this small mercy we ought perhaps to be grateful to the author. It should be allowed, also, that his animal spirits are never exhausted, and never fail to be contagious.

WILLIAM WALLACE.

SOME CLASSICAL TEXTS.

FOR some years past it has been known that Messrs. George Bell & Sons had in preparation a new edition of Walker's *Corpus Poetarum Latinorum*, under the supervision of Prof. J. P. Postgate. The modern standard of classical scholarship seemed to demand not only a specially prepared text, but also something approaching a complete *apparatus criticus*. Hence the work has taken much longer time than was anticipated; and the publishers have decided

to issue it in four parts, instead of in two volumes. The first part is now before us, consisting of just 300 pages of closely printed quarto pages. It contains Ennius, Lucretius, Catullus, Vergil, Horace, and Tibullus; the second part, completing the Augustan period, is promised early next year. Ennius has naturally been entrusted to Lucian Müller, who has made some slight changes in his own edition of the Fragments (1885), and has prepared a detailed account of the MS. sources, which are especially difficult in this case. H. A. J. Munro had promised to undertake Lucretius. The actual text is that of the third edition of Munro, which was published after his death by Mr. J. D. Duff; but Prof. Postgate has introduced certain changes of orthography, and has augmented the *apparatus criticus*. For Catullus, Prof. Postgate has made himself responsible, repeating the pretty and cheap edition which he brought out in 1889. The text of Vergil was finished by Prof. Nettleship so far back as 1890; upon the critical introduction he was engaged at the time of his fatal illness. Horace is due to Mr. James Gow, and Tibullus to Edward Hiller, who again has not lived to see his work published. We will only add that Prof. Postgate has indited a Preface to the "kind reader," which it is a pleasure to read; and that the price of all this quantity of Latin literature is only 9s.

Cornelii Taciti Dialogus de Oratoribus. A Revised Text, with Introductory Essays and Critical and Explanatory Notes, by W. Peterson. (Oxford: Clarendon Press.) Mr. Peterson has published an edition of the *Dialogus* in which, while including and summing-up the results of all previous inquiry, he has made valuable contributions of his own to the reconstruction and the elucidation of the text. It is unfortunate that a cloud of suspicion should hang over the authorship of the treatise, and certainty in the matter is perhaps unattainable with our present means of information; but we cannot help feeling, with Mr. Peterson, that "there seem to be data enough, in spite of difficulties which need not be ignored, for a pretty confident acceptance of the traditional view." Mr. Peterson dwells on the converging probabilities which point to Tacitus as the author, shows at what point of Tacitus' life he might well have turned out just such a piece of work, and insists that the style may quite well and naturally be the style of that man at that time. Yet the theory which attributed the authorship of the *Dialogus* to Quintilian is not so dead that it can be overlooked; and the present editor has taken a good deal of trouble in meeting the arguments, chiefly based on language, by which Novak has sought to revive it. Andresen, on grounds both of apparent date and actual style, has endeavoured to show it impossible that Tacitus should have written the book; but he does not, as we understand him, go on to find an author for it. Mr. Peterson makes out a good case for rejecting both of these cognate views. If the choice of words and the turn of phrase in the *Dialogus* remind us often of the *Institutio Oratoria*, they also recall again and again the Tacitus of the Histories and the Annals; and the verdicts found in the *Institutio* and the *Dialogus* do not always coincide.

"For example, there is a slight difference in their estimate of the *proemia* of Mappala Corvinus, Vibius Crispus is spoken of with more appreciation by Quintilian than by Tacitus, and Saleius Bassus is credited with a higher degree of poetic perfection by the latter than by the former."

On Lucan, too, perhaps, there was a difference of opinion. The style of the *Dialogue*, says Mr. Peterson, is what might have been expected of a young man (p. xlvii.). Much, therefore, depends on showing that it

was written, or at least might have been written, at a date which would leave Tacitus still young; and Mr. Peterson, taking the end of A.D. 74 as the most probable date for the historical groundwork of the treatise, feels forced to infer that it was composed during the good years of Domitian's reign, about 84-5. His argument, though not perfectly conclusive, attains a high degree of probability. The commentary is very full, and evades no sort of difficulty. So much of the needful help in interpretation is given in the well-arranged essay on the "Substance and Scheme of the Dialogue" that there is plenty of room left in the notes for the discussion of difficult passages, and for the adducing of parallel words and thoughts from Cicero or Quintilian or Tacitus himself. That this should be done with thoroughness, as Mr. Peterson has done it, is desirable in connexion with the problem of authorship, but it will also yield a good deal of purely meditative pleasure to ripe scholars. *Nemo alicujus rei naturam feliciter persecutus in re ipsa*, said Bacon; and we do not get all the enjoyment, all the flavour, out of a classical author, especially a latish one, except by ruminating on his words, along with those of many another writer. We find in C. 3 a good example of a passage emended, on conjecture, of course, but yielding an excellent result with a minimum of change. Mr. Peterson reads "Tum ille 'Intelleges tu quidem quid Maternus sibi debuerit, et agnosces quid audisti.'" This seems to us preferable to the simple *leges*, and to the various choice and arrangement of words with which Böhrens, Nipperdey, and Halm have followed it up. At the end of the chapter (where, by the way, he reads "aggregando") Mr. Peterson has, perhaps, put the emphasis on the wrong thing in his explanatory note. Why waste your time on tragedies, Aper says to Maternus, when you might have your hands full of forensic work? "You could hardly meet the demand even if you had kept to the traditional type of tragedy, instead of encumbering yourself" with Roman subjects. But we cannot make out from the Latin that any stress is laid on the Roman type of the tragedy. The *novum negotium* is like the *novam et recentem curam* of C. 6, and means merely a fresh task: tragedy-writing in general, not any special sort of it.

The Eighth Book of Thucydides' History. Edited, with Notes and Introduction, by H. C. Goodhart. (Macmillans.) Prof. Goodhart has provided the often despised eighth book of Thucydides with a good and solid commentary, which leaves no difficulty unexplained, or at least unexplored, and which is as useful on the side of historical annotation as on that of the explanation of the text. We are glad to see that, like Prof. Tucker, he stands up boldly for the genuineness of the book which he edits. "There is not," he says, "and never has been, any real possibility of doubt." No one could ever suggest many points of difference between Book VIII. and earlier books. The two differences most commonly alleged are the absence of speeches in Book VIII. and the occurrence of non-Thucydidean expressions. But, as Prof. Jebb argued some time ago, there is very little occasion for speeches in the last book. As to the remarkable expressions, we must distinguish. No book of Thucydides could be genuine unless it did contain a good many words which do not occur in others of the books; and as to the proportion of such strange words,

"the facts are very much the contrary of what is generally asserted. The number of words used in the eighth book and not elsewhere in Thucydides is between 140 and 150, or just about half the number which is found in each of Books I. and II., and fully a quarter less than in any other book except Book V., which has 131."

But as to the harshness and irregularity of expression and the confusion of construction which may be alleged against Book VIII., Mr. Goodhart believes that, while the book has certainly not had the author's final revision, the worst cases are due to corruption in the manuscripts. This line of defence is good; but, after all, how can critics judge of the genuineness of Book VIII. on grounds of style (other than such statistics as Mr. Goodhart has collected), when they are not agreed as to what Thucydides' style was? Against Classen's view, that the characteristic of Thucydides as a writer is his simplicity and naturalness, against Dr. Rutherford's talk about "page after page of the most regular and transparent of styles," we may set Quintilian's judgment of the writer as *densus et brevis et semper sibi instans*, and insist that no one is to expect from Thucydides freedom from harshness. In fact, did any reader of Thucydides ever fail to appreciate the parody of his manner—"Pigs is a hard thing to drive especially many by one man very?" Another strong point of Mr. Goodhart's piece of work is his careful comparison of Thucydides' account of the revolution of the four hundred with that given in the *Ἀθηναίων Πολιτεία* ascribed to Aristotle. The upshot of his comparison is that, though "Aristotle's account introduces new difficulties, and somewhat uncomfortably disturbs our confidence in the completeness if not in the accuracy of Thucydides' narrative," yet the two accounts may on the whole stand side by side. No two accounts of an historical event do agree perfectly: our own authorities do not give the same version of the battle of Tel el Kebir. But Aristotle and Thucydides are rather complementary than contradictory of each other. The latter deals only with the temporary and transitional arrangements of 411 B.C.; the former expounds the more elaborate constitution which the authors of the revolution meant to have ultimately established. It is curious that, while in c. 63, Mr. Goodhart has the usual reading *ἐς δαρυφίαν ἐλθεῖν*, he yet prints and translates on p. xix. *ἐς δ. κεραιθεῖν*.

Herodotus VIII., with Introduction and Notes, by E. S. Shuckburgh. (Cambridge: University Press.) It is peculiarly important, when a single book of Herodotus or Thucydides is edited, that the reader should be made clearly to understand that what he reads is only a part of a very highly wrought whole. The nature of the whole work, the links which bind its parts together, and the place of the part selected for special treatment, require to be plainly set forth. Mr. Shuckburgh has done full justice to this aspect of the task before him, as well as to the difficulties of the text and the features of the New Ionic dialect. His unusually full account of what has previously happened in the great quarrel of East and West puts the reader exactly where he ought to be for understanding the course of events in the eighth book; and when he has read that marvellous chronicle, it will not be the fault of either Herodotus or the present editor if he do not look forward with keen interest to what is to come in Book IX. The commentary is like Mr. Shuckburgh's other work: it is thoroughly honest and, therefore, very useful. He is not one of those editors who find a virtue in indecision, and students who go to work with him will feel that they are in the hands of a competent and clear-headed critic. But he cannot, any more than other historians, remove completely the difficulties about the position of the oracle of Delphi in 480 and 479 B.C. Why did it adopt a discouraging tone when Athens applied for advice? and why, having adopted that tone, did it modify its answer under pressure of importunity? The former question may be answered by Prof. Mahaffy's suggestion, that the priests hoped, by gaining the favour of Xerxes, their certain

master as they thought, to remain under him a wealthy and protected corporation. Or we may admit that Mr. Shuckburgh's opinion is quite plausible, that the priests, being usually under Spartan influence, took the Peloponnesian view—that to save Northern Greece was impossible, and the only hope was to abandon it and defend the Isthmus of Corinth. But then, on either hypothesis, why did these prudent priests change their tone and give Themistocles the lever he wanted for working on Athenian feeling? Also, how can Mardonios have declared so pointedly (in ix. 42) that we, the Persians, will not touch Delphi, and therefore need not dread the gods of the land, after the attempt already made to seize the oracle and its treasures which is described in viii. 35-39?

Euripides: Bacchæ. Edited by A. H. Cruickshank. (Oxford: Clarendon Press.) The modern schoolboy is hard to satisfy if an edition like this fails to meet his needs. It is prepared by a thoroughly sound scholar, himself a schoolmaster, and well acquainted with the editions of Kirchhoff, Paley, Sandys, Tyrrell, Elmsley, and Wecklein. It is excellently printed, with full notes, dealing with grammatical difficulties, questions of metre, and *variae lectiones*; plenty of parallel passages are adduced, and two indices at the end. This is clearly enough help—possibly too much, but that is the fashion of the day. The editor has allowed Goodwin's grammatical views, e.g., on l. 343, to filter into his notes, which is not the case with many school editions in which the old-fashioned views still appear, and give boys a good deal to unlearn later. We do not think the grammatical note on l. 33 is clear enough for a schoolboy's use; and the rendering of l. 647 seems clumsy. The question of the dropped augment is discussed on l. 767; but should not the other instances in the play—ll. 129, 563, 1084, 1134—have been collected, and a complete note compounded? In the introduction (p. 9) it is said that "we do not much sympathise with the fate of Pentheus." We think a boy does so: Pentheus is wrong-headed in a most British way, while Dionysus is typically Greek. Might not the division into scenes, here only given in the notes, and some slight stage directions, be wisely printed at the side of the Greek text, as in Mr. Sidgwick's *Scenes from Greek Plays*?

NOTES AND NEWS.

WE are requested to state that Lord Tennyson, who is at Farringford engaged upon the memoir of his father, wishes to borrow all letters of the late Laureate which are not formal notes written in the third person. As soon as he has copied such letters as may be intrusted to him, he will return them to the lenders.

WE hear that the new edition of the Correspondence of Edward Fitzgerald which Mr. W. Aldis Wright has in hand will contain something like fifty new letters; and that Mr. Edward Clodd has also been entrusted with some hitherto unpublished letters of Fitzgerald for an article which he is writing for the *English Illustrated Magazine*.

HER MAJESTY THE QUEEN, as Empress of India, has been pleased to accept the dedication of a second series of Indian Stories (*Indian Nights' Entertainment*), by the Rev. Charles Swynnerton, chaplain on the Afghan Frontier. The volume, which will be illustrated, as in the former series, by native hands, will comprise some remarkable legends of the Paladin type.

MESSRS. MACMILLAN & Co. announce for publication next year a History of the Church in the First Six Centuries, by Archdeacon Cheetham, of Rochester.

THE same publishers will shortly issue a volume of essays on Contemporary Thought and Thinkers, by Mr. R. H. Hutton, reprinted from the *Spectator*.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. will issue immediately *Living English Poets*, with a frontispiece by Mr. Herbert Railton. It forms a handsome volume, printed on hand-made paper and bound in parchment, like a volume with a very similar title which was issued by this firm just eleven years ago.

MESSRS. SAMPSON LOW, MARSTON & Co. announce for immediate publication *Russia's March towards India*, in two volumes, with a new map of Central Asia showing the disputed territory.

MR. T. FISHER UNWIN will publish immediately the new volume of the "Pseudonym Library." It is by John Oliver Hobbes, all of whose other works have been published in the same series. *A Bundle of Life*, as the new story is called, will contain, in the form of a dedication and an epilogue, two pretty poems by the author.

MR. LESLIE KEITH's new novel, *Lisbeth*, will be published in three volumes by Messrs. Cassell & Co., about December 12.

"THE ETHICAL LIBRARY" is the name of a new series of books, whose main purpose is to deal with the most prominent questions of the inner and outer life, which have been hitherto regarded as the monopoly of the theologian, from the point of view, and in the spirit, of the student of philosophy. Though the problems which will be discussed are old ones, the manner of treatment will be comparatively new, inasmuch as no doctrinal assumptions will be made with which the student of science and philosophy need find himself out of sympathy. The first volume, by Dr. Bernard Bosanquet, entitled *The Civilisation of Christendom and Other Studies*, is now ready; early volumes will appear from the pens of Mr. Leslie Stephen, Prof. A. Sidgwick, Mr. David G. Ritchie, Dr. Sophie Bryant, and Mr. J. H. Muirhead, the editor. The London publishers are Messrs. Swan Sonnenschein & Co., and simultaneous editions will be issued by the New York house of Messrs. Macmillan & Co.

Round the World by the Doctor's Orders is the title of an illustrated volume of travel, by Mr. John Dale, announced for publication by Mr. Elliot Stock. The same firm will issue immediately a novel by Miss Constance Serjeant, entitled *A Three-Fold Mystery*, the scene of which is laid in Monte Carlo.

MR. HENRY J. DRANE will publish in a few days a collection of papers and stories, in two volumes, by Mr. W. W. Fenn, entitled *'Twist the Lights: Odd Tales for Odd Times*, with a frontispiece by Louise Jopling.

MESSRS. WILLIAM ANDREWS & Co., of Hull, will publish in a few days *Biblical and Shaksperian Characters Compared*, by the Rev. James Bell.

A THIRD edition of Mr. Frankfort Moore's new novel, *A Gray Eye or So*, will be ready next week. Messrs. Appleton, of New York, have arranged to include the book in their "Town and Country Library."

MR. STANLEY WEYMAN will contribute the leading serial to the *Monthly Packet* for 1894. The title is "My Lady Rotha," and the story deals with the period of the Thirty Years' War.

IN next week's number of *Cassell's Saturday Journal* will be commenced a series of articles on the romance, reality, and revelations of railway life, by Mr. Max Pemberton. The first article will be entitled "Red Lights—and After!"

THE Harleian Society is now issuing two volumes containing the Hampshire Allegations for Marriage Licences which were granted by the Bishops of Winchester between 1689 and 1837, edited by Mr. W. J. C. Moens; and also, to the members belonging to the register section, the Registers and Monumental Inscriptions at Charterhouse Chapel, edited by Dr. Collins.

At a meeting held on November 7, the council of the Hakluyt Society elected Lord Aberdare a vice-president of the society, and the Hon. G. N. Curzon and Mr. E. Delmar Morgan members of the council. Mr. William Foster, of the Record Department, India Office, was at the same time appointed hon. secretary, in succession to Mr. Delmar Morgan.

At the meeting of the London Ethical Society, to be held in Essex Hall, Strand, on Sunday, December 3, Mr. Leslie Stephen will deliver a lecture on "The Advantages of Competition."

At the meeting of the Elizabethan Society, to be held at Toynbee Hall on Wednesday next, Mr. Lionel Johnson will read a paper entitled "Sir Philip Sidney's *Defence of Poetry*, and Elizabethan Conceptions of Art in general."

A MEETING of the Bibliographical Society was held at 20 Hanover-square, on November 20. In the absence of Dr. Copinger, the chair was taken by Mr. Henry Wheatley. A paper was read by Mr. Redgrave on "Erhart Ratdolt and his Work at Venice," in which the interesting conjecture was put forward that Ratdolt, whose first publication was the *Kalendar of Johannes Regiomontanus* (1476) may have been employed by the mathematician during the short time that he was himself a printer. In the discussion which followed, Mr. Weale mentioned several facts as to Ratdolt's methods which have hitherto escaped notice in England. The paper was illustrated with a peculiarly fine collection of Ratdolt's works, brought by Mr. Redgrave from his own library. A copy of the *Appian*, with the border in red instead of the more usual black, attracted special attention.

A CORRESPONDENT writes:—We read in Sir Herbert Maxwell's *Life and Times of the Right Hon. W. H. Smith*, just published by Messrs. Blackwoods (i. 84.):—

"To one long connected with the house, . . . Smith remarked: 'God blesses all I touch. I think there must be some truth in the motto on my father's seal—*Deo non fortuna fretus*.'"

To this the editor appends a footnote, giving—apparently in cold blood, and not by way of a (Scotch) joke—the following translation of the motto into English: "Freighted not by fortune but by God."

UNIVERSITY JOTTINGS.

NEXT Tuesday, the vexed question of English will again come up for consideration at Oxford. In order to obtain a definite expression of opinion, two alternative resolutions will be submitted to the vote of Congregation: (1) for the establishment of an honour school; (2) for the establishment of a scholarship, with a subsidiary list of those candidates who may have passed with distinction or with credit. This second alternative, it will be remembered, represents the report of a committee of Council on the subject.

ON the same day, a decree will be proposed appointing Dr. J. S. Haldane, now assistant to Prof. Burdon Sanderson, to the University office of lecturer in physiology for a term of three years, terminable only by the action of the vice-chancellor and proctors upon reasonable grounds.

THE following have been re-appointed as university lecturers at Cambridge for a further term of five years: Mr. W. Gardner and Mr. A. C. Seward, both in botany; Mr. E. G. Browne in Persian; and Dr. Hill, in advanced human anatomy.

MR. B. P. GRENFELL, of Queen's College, has been elected to the Craven fellowship at Oxford, which is now in the nature of an endowment for classical research abroad for a period of two years. We believe that the special subject to which Mr. Grenfell proposes to devote himself is Greek palaeography, following the example of the last Craven fellow from the same college, Mr. T. W. Allen.

THE scholarship of the British School at Athens, offered to the University of Oxford, has not been awarded.

PROF. MAX MÜLLER will deliver two public lectures at Oxford next week, on Thursday and Saturday, upon "Ancient Prayers"; the Rev. Dr. Mills will lecture (subject to certain contingencies) on Wednesday, at the Indian Institute, upon "The Religion of the Zend Avesta in its relation to Christianity"; and Mr. D. G. Hogarth will give a lecture, also on Wednesday, upon "The Proposed Exploration in Asia Minor," illustrated with lantern-views from Mr. Munro's photographs.

At a meeting of the Cambridge Philological Society, held on Thursday of this week, Prof. Henry Sidgwick was to read a paper on "The Interpretation of the *Ἀθηναίων Πολιτεία* (c. ii.), in its bearing on the Tenure of Land at Athens in the Time of Solon."

THE *Oxford Magazine* prints a report of a paper recently read by Mr. Falconer Madan, on "The Past History of Science at Oxford." Part of it was devoted to rehabilitating the shadowy figure of Roger Bacon; and it was suggested that the meeting of the British Association at Oxford next year (just six hundred years after the probable date of his death) would be a fitting occasion for printing in full, for the first time, the last of his works, *Compendium Studii Theologiae*.

MR. JAMES MACKINTOSH has been elected to the chair of civil law at Edinburgh, vacant by the transfer of Prof. Goudy to Oxford.

WE extract the following analysis of results of the recent examinations at London University from the *University Correspondent*:—Out of 375 candidates for the B.A. degree, only 154 passed; out of 150 candidates for the B.Sc. degree, only 65 passed. For the former examination the most successful institutions seem to have been Aberystwith, Bangor, Cardiff, Holloway and Birmingham, Borough-road, Cheltenham, and Bedford College; for the latter, University College, London, stands easily first, with eleven successful candidates.

The tenth annual meeting of the University Association of Women Teachers was held at University Hall, Gordon-square, on November 25. Miss Haigh, head mistress of the Reading High School, presided. In her opening speech Miss Haigh expressed satisfaction at the growth and success of the Association. She suggested the advisability of having local branches, which might organise lectures open to the public, and so increase the usefulness of the Association, and at the same time make it more widely known. The report presented to the meeting showed an increase of 64 in the number of members, which now reaches a total of 490.

PART III. of *Archæologia Oxoniensis* (London: Frowde) contains some interesting "Notes on the Heraldry of the Oxford Colleges," by Mr. Percival Landon. It appears that the University has always claimed immunity from the jurisdiction of the College of

Arms, under the terms of a charter first granted by Henry III.

"The results of this immunity show themselves in one or two curious ways: chiefly in the coats 'in tierce,' of which there is no other illustration in modern English heraldry; but more noticeably in the fact that, of all the colleges in Oxford, the arms of two or three only are habitually represented correctly or even uniformly."

The arms of the University, in their present familiar form, cannot be traced back earlier than the fifteenth century. An open book is the conventional charge of any university; three golden crowns are the arms traditionally ascribed to St. Edmund; the legend inscribed upon the open book has undergone many changes. One of the earliest forms was "Veritas liberabit Bonitas regnabit" others were "Sapientia et Felicitate," and "In Principio erat Verbum et Verbum erat Deus." The present motto seems not to have been regularly adopted before 1640. On some old representations, various kinds of supporters are to be found. Mr. Landon then proceeds to discuss the arms of the following colleges: University (which can produce no authority for its four martlets, as the arms of Alfred), Christ Church, Balliol, Queen's, and All Souls. We may add that Mr. Landon has sent the following correction to the *Oxford Magazine*:

"On page 152, for 'up to the year 1515, the arms of the See of York were the keys and papal mitre of St. Peter . . . but Wolsey altered them to . . . read 'The ancient arms of the See of York (though the cross keys and crown are occasionally found) were identical with those of Canterbury, but Wolsey probably caused the final adoption of . . .'"

ORIGINAL VERSE.

ON A PORTRAIT BY SEBASTIANO DEL PIOMBO, IN THE TRIBUNA DEGLI UFFIZI, FLORENCE.

WHAT thoughts are those in dreamy slumber bound,

O nameless singer of forgotten lays
Yet garlanded with ever-living bays,

That give thy face a purport so profound?
What novel charm have thy sweet musings found?

What lights of dying and of dawning days
Cross in the shadowed splendour of thy gaze?

What triumph saw thee as its victress crowned?
Thoughts of the old time and its elvalry,

Thoughts of the new time and its strange Greek lore,
Gleams of a world beyond the western sea,

The sunset of a faith whose reign was o'er,
The dawn of knowledge that has made us free,

All that has come and all that comes no more.

ALFRED W. BENN.

MAGAZINES AND REVIEWS.

THE greater part of the *Boletín* of the Real Academia de la Historia for November is occupied with an examination and illustration, by Padre Fita, of papers by Isidore Loeb and H. Graetz, on the secret instructions of the Inquisition, entitled "Censura et Confutatio Libri Talmudi." Padre Fita fixes the date to 1488. He says (p. 406) that the law of Recesvint, forbidding Jews to give evidence in criminal cases, was in force up to that date. Is not this true of Castille only? In several of the *Fueros* and *Capitulaciones* the testimony of Jews is allowed, and the oath to be taken is given at length in the *Fueros* de Navarre. F. Codera prints an Arabic inscription of the eleventh century, lately found in the chapel of St. Catherine, Toledo; he also mentions Spanish-Arabic books in the library of Algiers, and gives the titles of sixty-six others lately acquired by the Academia. F. Coello carefully traces out a Roman road, not mentioned in the *Itineraries*, from Sigüenza to Chinchilla.

NOTES ON TWO RECENT EDITIONS
OF WORDSWORTH.

V.

Dublin.

But it is high time for us to be getting on to another branch of our subject. We have here, of course, done no more than indicate a few out of many instances where Prof. Dowden has dropped a brief but important hint regarding the character of the text-variation he is recording; but we trust that we have succeeded in exciting the interest of the reader to the extent of leading him to search for other instances of a like nature through the seven volumes of the Aldine edition. If he does this, he will be rewarded by coming frequently upon some valuable observation on the textual changes, such as those we have been quoting, or that which stands below the list of *pentimenti* found on p. 261 of vol. ii.—

"The stream came thundering down the dell,
And gallop'd loud and fast." 1800.

"The Torrent thundered down the dell
With unabating haste." 1815.

"The Torrent thundered down the dell
With aggravated haste." 1827.

"The stream came thundering down the dell
With aggravated haste." 1836.

"The Torrent down the rocky dell
Came thundering loud and fast." 1842—

whereupon Prof. Dowden comments as follows: "Boldness in these readings was followed by tameness, by infelicity, and, finally, by felicity."

In a note upon the "Excursion" (Aldine Ed. vol. vi., p. 348) Prof. Dowden speaks of certain words as affording an indirect clue to the date of the edition in which they occur, according to the special conditions and limitations under which they are found to be employed. Such words, he says, are "frame," "sweet," "towards," &c., with regard to which we know that Wordsworth's ideas regarding their proper use and value underwent, as years went by, certain definite modifications. It may help us to understand something of the severely accurate logic by which the poet ever strove to regulate his use of the vocabulary—the raw material, so to speak, of his poetry—if we now endeavour, with the aid of Prof. Dowden's Notes for the Minor Poems, and those of Prof. Knight and Mr. J. R. Tutin (*P. W.*, vol. v.) for the "Excursion," to trace the history of one or two of the words specified above, as employed by Wordsworth throughout the long period of his poetic activity.

I. FRAME.—The history of "frame" furnishes us with an apt illustration of the curious fancy which Wordsworth seems, from time to time, to have taken to a certain word—a fancy which, sooner or later, his good sense and sound logic were pretty sure to lead him to abandon, even though this entailed upon him the irksome necessity of effecting a change in several places of his text. The word "frame" is found in at least forty-two passages here and there throughout the poems; in thirty-two of these as a verb, in ten as a substantive. It occurs in "Peter Bell" (1798), though here its insertion into the text may very likely belong to a much later time; in "Michael" (1800); in the Sonnet "To Lady Beaumont" (1807); in the second Sonnet "To Sleep" (1806?); in the "White Doe" (1807); in the "Song at the Feast of Brougham Castle" (1807); in No. 2 of the "Coleorton Inscriptions" (1811); in No. 3 of the same (1811); in the "View from the Top of Black Comb" (1813); in "To H. C., Six Years Old" (reading of 1815); in the "Thanksgiving Day Ode" (1816); in "The Waggoner" (1819); in Sonnet II. xxv. of the *Miscellaneous Series* (1820?); in "Ecclesiastical Sonnets,"

I. xxv. (1822); and in the 1827 version of the third stanza of the "Emigrant Mother." But it is when we come to examine the "Excursion" that we meet with the main evidence of Wordsworth's strong, though short-lived, partiality to this word. In the "Excursion" it is actually employed in at least twenty-seven places; and employed, too, with an exceptionally wide scope of signification, some of the senses borne by it being what everyone must admit to be unusual, if not strained. This was in 1814, or rather, let us say, in the period reaching from 1810 to 1814, these being the years in which the greater part of the "Excursion" was composed, and the whole finally got ready for the press. But Wordsworth's fancy for the word, though hot enough for the time, was not after all very long in cooling; seeing that in the course of the very earliest revision to which the "Excursion" was subjected,* viz., that of 1827, "frame" and its family ("framing," "framed," &c.) were ruthlessly banished from not less than twenty-two of the twenty-seven places already mentioned. A twenty-third eviction followed in 1836, thus leaving but four, out of the entire number of places in the "Excursion" where the word was originally found, in which it was—and to the present day continues to be—retained. Meanwhile, the like process of eviction was carried out in the case of the Minor Poems: seven changes of this nature taking place in 1827, one in 1832, and three in 1836—ten in all; leaving but four, out of the original fifteen places, in which the word was permitted still to stand. Thus—to give the result in one word—of the total number (forty-two) of places in which "frame," or one of its derivatives, originally stood in Wordsworth's text, there are but eight in which it has contrived to escape the drastic revisions carried out by the poet in the years 1827-1836.

But why was all this trouble taken to get rid of a word which contains no element of offence, and can boast of a respectable and well-attested English descent? The explanation, we believe, lies herein; that it seemed to Wordsworth, on mature reflection, that in most of the passages into which he had introduced his pet word, he had put it to a use which failed to stand the rigorous after-test of logic and good sense. The verb "frame" is one with the Mid. Eng. *fremen* and the Anglo-Saxon *fremman*, to "promote," "set up," "effect," "do"; literally, to "further," since *fremman* comes from the A.-S. adj. *fram* "strong," "good" "well set up," lit. "forward," the adjective itself originating in A.-S. prep. *fram*, "from," "away," "forth from." The origin of "frame" (subst.) is, of course, identical with that of "frame" (verb). Hence it is clear that the strict meaning of the word is to "construct from below or within," to "set up," or "project"; the special notion implied being that of an underlying structure of several parts set up with the object of supporting an upper or outer covering or integument—in short of a "framework" in the proper sense of that term. Such a framework is found in the system of cross-beams and rafters which holds up the roof of a house; and it is found, too, in the complex structure of bones, &c., which supports our bodies and which we call the human frame or skeleton. Now, of the eight passages in which the word "frame" is retained throughout by Wordsworth, four exhibit the word as a substantive, signifying "the bodily frame," viz., "Michael," ll. 43, 44; 454, 455; "Excursion" IV., ll. 165-6; VI., 1025; VIII., ll. 321-324; and two exhibit the word as a verb bearing the special, proper

* In the ed. of 1820 the changes introduced were very few and unimportant, by no means amounting to what might justly be termed a revision of the text.

signification defined above. These two passages are—

"Ye Lime-trees . . .
 . . . be not slow a stately growth to rear
Of pillars, branching off from year to year
Till they have learned to frame a darksome
aisle"—

"Coleorton Inscription," No. III.

and—

" . . . Where the rock and wall
Met in an angle, hung a penthouse, framed
By thrusting two rude staves into the wall
And overlaying them with mountain sods"—

In the first of these two passages the idea conveyed is that of the formation of a regular framework of rafters by the meeting branches of the double row of lime trees for the support of the leafy roof above; and, in the second, it is that of the construction of a penthouse or sloping shed by means of two staves erected against a wall and overlaid with sods of turf. There remain two other passages to be accounted for: in these the word is apparently used in the sense of "compose," "invent," "construct." One occurs in "Miscellaneous Sonnets" I., xiii., 3, "The very sweetest [words] Fancy culls or frames"; and the other in the "Song for the Feast of Brougham Castle," l. 162, where edd. 1807-1842 read, "That for a tranquil Soul the Lay was framed," and the subsequent edd. read, "How by Heaven's grace this Clifford's heart was framed" (in this latter version the word is manifestly equivalent to "constructed," "formed," "moulded").

Thus we see that in six out of the eight places where he has retained the word "frame," Wordsworth employs it in the strict and proper sense specially belonging to it. On the other hand, out of all the thirty-three passages from which the word was ousted during the period 1827-1836 there is not one in which it is thus correctly and appropriately employed. As a verb, it is used in the sense of "to shape" (Misc. Son. II., xviii.; Coleorton Inscr. II., 15; Excur. VII., 359); "to build" (Excur. V. 144; IV., 203; VI., 780); "to compose," "invent" (e.g., a poem, a book, a ceremonial service: cf. "White Doe," l. 1832; Excur. IV., 105; "Thanksgiving Ode," l. 226); "to design" (Excur. III., 472; VIII., 224; V., 990); "to form" or "afford" (Excur. VII., 599; IX., 567); as a substantive it signifies "body" (Eccles. Son. I., xxv.), "outline" ("View from Black Comb," l. 25), "form," "shape" (Excur. VIII., 504), "character," "essence" (Excur. II., 710). These various significations are all more or less vague, loose, and remote; one or two of them being quite inappropriate and strained. For example, it is surely a scarcely permissible use of the word to write, "Do we behold the frame of Erin's coast?" putting "frame" in the sense of "line" or "outline"; nor is it much more appropriate to say, "Gifted with a power to yield music of finer frame," when the word is apparently equivalent to "character," "essence" ("music composed of finer elements"). So that the conclusion appears fairly established that, in making this wholesale clearance of "frame" and its kindred from his text in 1827, Wordsworth was mainly influenced by the desire to bring his style as far as possible into agreement with the conditions imposed by sound logic and good sense. We must not omit to call attention to one curious point in this history. In 1827—the very year in which he carried out such a sweeping process of banishment against "frame" and its tribe—we find the poet introducing a variation into the third stanza of the "Emigrant Mother," in such wise as to bring into the poem the very word he was so busily engaged in removing from other passages of his poetry. In 1820 the lines ran—

"Once did I see her take with fond embrace
This infant to herself; and I, next day,"—

This Wordsworth altered, in 1827, to—

"Once having seen her take with fond embrace
This infant to herself, I framed a lay"—

It certainly looks very strange that the word should be introduced here, while it was being struck out of so many other passages throughout the poems. But perhaps Wordsworth made this particular alteration long before 1827. He may have made it in 1821, for instance, or shortly after; and he may then have suffered the alteration so made to stand, on the ground that the sense in which the word "frame" is employed in it is absolutely identical with that in which it occurs in a passage where it has been allowed to stand all through, namely, in line 162 of the "Song at the Feast of Brougham Castle": "That for a tranquil Soul the Lay was framed." Notwithstanding, Wordsworth cannot have felt altogether satisfied with this use of the word, for in 1837 he took the trouble of altering a passage in the "White Doe" (l. 1032), which had previously run thus: "A mortal song we frame," to "A mortal song we sing."

II. TOWARDS.—This word is one of a fairly numerous class of adjectival adverbs of the genitive form, including "forwards," "upwards," "backwards," "inwards," "outwards," &c., the corresponding accusative forms being "toward," "forward," "upward," &c. ("Towards" and "toward" are, of course, used not only as adverbs, but as prepositions also.) The adverbs "amongst," "amidst," &c., are of a like character to the genitive forms ending in *s*, the *t* in these and similar words being merely euphonic (cf. O.E. *alongst* = along, *onest* = once). Now, during the successive revisions of 1827, 1832, and 1836, Wordsworth, who from the first, used the genitive and the accusative forms indifferently, frequently cut off the final *s* or *st* from the adverbial forms "downwards," "towards," "upwards," "amongst," "amidst," "betwixt," and the like, where he thought that the harmony of the verse could be enhanced in this manner. Instances in plenty will be given lower down of the change from "towards" to "toward" here and there throughout the "Excursion." Here it must suffice to refer to line 15 of "Yarrow Unvisited," where "downwards" was in ed. 1832 altered to "downward"; to "Excursion" IX. 352, where "amongst" was, in ed. 1836-7, altered to "among"; and to the following instances of the change from "betwixt" to "between"—line 24 of "She was a Phantom of Delight"; line 60 of "The Affliction of Margaret"; line 13 of the third sonnet, "To Sleep" (these three changes dating from 1832); line 33 of "Joanna" (1836); "Excursion" IX., 254 (1836); VII., 336 (1836); and line 29 of "Alice Fell" (1843). But this elision of the final *s* or *st* is after all a matter of trifling moment; and had we nothing further to say concerning "towards," than that it frequently, in and after 1827, suffered the loss of its final consonant for reasons of euphony, we would never have thought it necessary to write a note on the subject. There is, however, another, and that a very interesting feature in Wordsworth's dealings with this word, on which we have something not unimportant to say. In Wordsworth's writings of an earlier date, "towards" is invariably treated as a dissyllable. But, as time went by, a complete revolution took place in the poet's practice in this particular; and from 1836 onwards "towards" may be fairly said to be treated as a monosyllable in every passage where it is to be found. The history of this revolution is pretty much as follows.

"To-wards" is found in line 31 of "The Old Cumberland Beggar"; in ll. 440 and 1111 of "Peter Bell"; in line 6 of "Joanna"; in l. 69 of "The Kitten and Falling Leaves"; in l. 36 of "Fidelity"; in l. 41 of the fourth poem, "To

the Daisy"; in l. 100 of "The Blind Highland Boy"; in l. 146 of "Laodamia"; in l. 218 of the "Thanksgiving Day Ode"; in l. 5 of the second "Ode to Lycoris"; in l. 5 of "Ecclesiastical Sonnets" I., ix.; in l. 9 of "Ecclesiastical Sonnets" III., xxxv.; and in at least the eleven following passages of the "Excursion"—I., 707; II., 154; II., 90; II., 589; II., 638; III., 478; IV., 396; VI., 471; VII., 49; VII., 494; I., 846. These instances range in date from 1797 to 1822, in which latter year the "Ecclesiastical Sonnets" were composed. Even so late as 1822, then, Wordsworth occasionally employed the word "towards" as a dissyllable. But, in the meantime, he had begun to use the word as a monosyllable also. The earliest instance of this latter use which we can find occurs in a sonnet of the political series composed in 1810 ("Poems Dedicated to National Independence" II., xxviii., 9):—

"And piety tow'rds God. Such men of old"—

In the "Excursion," which was for the most part written in the years 1800-1813, "tow'rds" occurs at least eleven times as a monosyllable, and in one passage the word, used monosyllabically, is actually printed in full—"towards." This is in IV. 506, "The Solitary lifted towards the hills"; but in every other place where the word has a monosyllabic value only, it is, in the original edition of 1814, as well as in the octavo of 1820, invariably printed "tow'rds," and this is the form in which, with but one exception, it appears in the collective edition of 1820 also. In the version of "Peter Bell" given in this said edition of 1820, line 553 is altered from its original purport, "So, faltering not in this intent," to the shape which it has ever since retained, "So toward the stream his head he bent," where "toward," as a monosyllable, is printed in full. This, however, is, as we have said, quite exceptional, the normal form of the word in ed. 1820, when representing one syllable only, being the abbreviated one, "tow'rd." We now come to ed. 1827. In that edition a wholesale revolutionary process was begun, which was virtually carried out to completion in ed. 1836, whereby the word "towards" in every place where it was originally employed by the poet as a dissyllable—whether in the Minor Poems or in the "Excursion"—was either retained with a monosyllabic value, or else removed from the passage altogether. The carrying out of this process involved the alteration of twenty-four distinct places—of eleven, that is, in the "Excursion," and of thirteen in the Minor Poems. In 1827 the alteration was effected in five places, and in 1832 in one; but in 1836 it was accomplished in no fewer than fifteen places, leaving but three to be still attempted. These three, finally, were successively carried out, one by one, in 1843, in 1845, and in 1849 (they were Excur. IV., 396; I., 846; VI., 471).

This was a troublesome process. It was accomplished in several ways—now by substituting two adverbs (or prepositions) for the dissyllabic "to-wards," as, for example, "forth to" ("Peter Bell" l. 1111); "down to" ("Highland Boy," l. 100); "so with" (Eccles. Son. III., xxxv.); "when in" (Excur. I., 707); "full on" (Excur. III., 478); "straight toward" (Excur. VI., 494); "forth towards" (Thanks. Day Ode, l. 218); and now by replacing it with a verb of motion, e.g., "seeking" ("Laodamia" l. 146); "watches" ("Old Cumberland Beggar," l. 31); "following" ("Fidelity," l. 36); "to meet" ("Joanna," l. 6); "drawn towards" (Excur. IV., 396); "led towards" (Excur. VII., 49); "raised toward" (Excur. II., 154). In other instances the whole sentence was recast, and the obnoxious dissyllable thus got rid of. At the same time, as

if to emphasise his lately-formed opinion that "towards" must be regarded as being strictly and properly a monosyllable, Wordsworth altered the printing of the words from "tow'rds"—the shape in which it appears in edd. 1814 and 1820—to "towards" or (more often) "toward." Thus we find "toward" for "tow'rds" five times in 1827, twice in 1832, and twice in 1836 (it is unnecessary to trouble the reader with the exact references to these instances). Again, we find "tow'rds" of 1814, altered in 1832 to "tow'rd," and again altered to "toward" in 1836 (Excur. VI., 857). Occasionally, though rarely, the final *s* is preserved, as in Excur. VII., 398, where "tow'rds" of 1814 becomes "towards" in 1836. It will be noticed that there are a few straggling instances of "tow'rds" to be found in edd. 1827 and 1832: in fact, it was not until the appearance of the stereotyped edition in 1836-7 that this abbreviated form of the word was finally got rid of, and the full forms "towards," "toward," finally established in possession. This concludes, we believe, all that there is to be said on the subject of "towards."

III. SOMBRE.—The word "sombre" or "sombrous" was originally found in six different places of Wordsworth's poetry. The following quotations give the earlier reading in each instance:—

1. "Where, mixed with graceful birch, the
sombrous pine
And yew-tree o'er the silver rocks recline."
"Evening Walk," ll. 156-7.
2. "The cypress waves her sombre plume."
"Eclipse of the Sun," 1820, l. 63.
3. "Brightening with waterbreaks the sombrous
ghyll."—"Evening Walk," l. 72.
4. "Heard them, unchecked by aught of sombre
hue."—Sonnet composed at Rydal, "May
Morning," 1838.
5. "Through paths and alleys roofed with sombre
green."—"Duddon Sonnets" II., 12.
6. "And like a star that, from a sombre cloud,"
"Itinerary Series," 1833, No. X.

The word has been retained by Wordsworth in the first and second of these passages; it has been got rid of in the remaining four instances, "hollow" being substituted for it in No. 3, "saddening" in No. 4, "darkest" in No. 5, and "heavy" in No. 6. In this particular treatment of the word we have another illustration of the rigour with which Wordsworth discarded every usage that appeared to him inconsistent with the strict requirements of propriety and good sense. The word "sombre" is evidently connected in some way or other through the French with the Latin *umbra*. *Dies* derives the French word *sombre* from *sub umbra*; *Litré* derives it from *ex umbra*, and to this latter derivation Skeat appears somewhat to incline. In either case, the word "sombre" will most appropriately mean "shady," or "shaded," or "over-shadowing." When preparing his poems for the edition of 1845, it appears to have occurred to Wordsworth that the word "sombre" should not be employed in poetry, as it so often is in prose and in our common speech, in the sense of "dark," "dusky," "dull," but that its use should be carefully restricted to such places where it could bear the meaning most appropriate to it in virtue of its etymology, namely, that of "giving or affording shade." Accordingly, in that year he altered the line of the Duddon Sonnet, and also that of the Rydal "May Morning" Sonnet of 1838. The passage in the sonnet of the Itinerary Series of 1833 had been altered already in 1843, and l. 72 of the "Evening Walk" had been corrected in 1836.

IV. SWEET.—Wordsworth's original text is absolutely infested with this word; nor was it until he was preparing his poems for the edition

of 1827 that he saw the necessity there was for thinning out the crop. Very likely it was the recollection of something Coleridge had said that induced him to remove the word from certain of the passages in which it stood. We know at least that Coleridge censured Lamb for an excessive use of such adjectives as "charming," "admirable," "exquisite," &c., on the ground that such words are expressive of feelings rather than vehicles of ideas; and he would probably have condemned the incessant use of "sweet" on the same grounds. Anyhow, in 1827, Wordsworth removed the word from ten places in the poems; in 1832 from one place; in 1836 from ten; in 1843 from one, and in 1845 from three. Thus "sweet" was removed from twenty-five places in all. Even after this vigorous weeding out, the word is still frequently found up and down throughout the poems. The opinion quoted above as having been given by S. T. C. to Lamb will be found in Lamb's Letters, vol. i., p. 9 (Ainger's edition).

But it is high time for us to make an end of our remarks. In the course of this paper we expressed regret at one or two omissions made by Prof. Dowden. It is only fair, however, to recollect that an editor is to be judged according to what he explicitly undertakes to do; and most certainly Prof. Dowden had not taken upon him the task of supplying such information as we regretted the absence of. Therefore, although we regret that it is not to be found in his notes, we cannot attach the slightest blame to the editor for the omission. So, too, although we may unite with the *Athenæum* critic in regretting the absence of full information regarding the source of the quotations embodied in Wordsworth's poetry, we must not suppose that this is due to any deficiency of zeal or industry on Prof. Dowden's part. His notes could not be made to contain everything, and, moreover, he was under the necessity of cutting these notes as short as possible, so as to bring the work within the limits of seven volumes. As it is, the edition, as originally projected, was to have been one of five volumes; and, if we do not mistake, it was at first advertised as such. All this serves to show how necessary it was for Prof. Dowden to avoid going in any direction outside the limits he had imposed on himself. These limits he has laid down in his Preface; and it must be confessed that, within them, he has amply fulfilled everything that he undertook to do. Instead, therefore, of grumbling over the omissions, we ought to be thankful for what we have got, and welcome everything in the Notes, over and above the information as to date, occasion, and text-collation, as an act of free grace on the part of the editor. The edition, as it stands, is indeed a solid monument to Prof. Dowden's devotion to Wordsworth:

"My task," he writes in the Preface, "in this edition has been entered on with zeal and carried through with patience. Wordsworth, more than any other writer, was for me a teacher and inspirer during many years. My reverence for him and for his work in literature will be shown, I trust, if not by fervid words, at least by my fidelity in my record of facts."

And, indeed, it was impossible for that reverence to find a worthier or a more beneficent means of expression than this admirable edition, in which we find "such a presentation of Wordsworth's Poetical Works as Wordsworth himself would have approved."

TOM HUTCHINSON.

P.S.—Since writing the above I have had an opportunity of examining copies of the six-volume editions of 1840 and of 1841. I find that every one of the new readings recorded by Prof. Dowden as appearing in ed. 1843 are

found in ed. 1840 also: in other words, that within the short space of three years after the issue of the much-corrected edition of 1836-7 (the text of which was revised with special care for the purpose of having it stereotyped), Wordsworth actually undertook the fatiguing and perplexing labour of a fresh revision. The text of 1840 remains unaltered in edd. 1841 and 1843, save that one or two misprints which had escaped the proof-reader in 1840 are corrected in ed. 1841. It will be proper, therefore, to substitute "1840" for "1843" wherever a new reading appears in Prof. Dowden's notes with the date "1843" affixed.

A *propos* of the change from "that" to "which" effected, contrary to his usual practice, by Wordsworth in a few instances, with the view of avoiding an excessive iteration either of the *th-* or of the *-at* sound, it may be well to add the following to the instances given above. In "Laodamia," line 51, we find, "That then when tens of thousands were deprest," in ed. 1815, which in the following edition (1820) is altered to "which then when," &c. (one wonders why Wordsworth suffered then when ten to remain unaltered from 1815 to 1849). Wordsworth's strong dislike to the frequent iteration of the *th-* sound is well illustrated by the history of lines 9 and 10 of "The Redbreast and the Butterfly." In edd. 1807-1820 these lines read thus:

"The Bird whom, by some name or other,
All men who know thee call their Brother."

His objection to the hum of the labial-nasal in *whom*, *some*, *name*, led Wordsworth into a grammatical error in edd. 1827-1845, which read:

"The Bird *who*, by some name or other," &c.

But why did he not alter "whom" of 1807-1820 into "that," in accordance with his general practice in edd. 1827-1836? Doubtless it was because of the unusually large number of *th-* sounds occurring in the opening lines of the poem. In lines 1-7 this sound occurs no less than ten times over; and in the ninth and tenth lines, as quoted above, it actually occurs five times. Small wonder, then, that Wordsworth felt reluctant to add a sixth *th-* sound to the five already standing in these two short lines. However, the claims of grammar prevailed over considerations of euphony, and in his final revision of the poems (for ed. 1849), Wordsworth corrected thus:—

"The Bird *that*, by some name or other," &c.

With regard to the rejection, in 1827, of the dissyllabic preposition "toward" from all passages in which it is found in the earlier editions, it may be well to explain that it was allowed to stand unaltered in line 123 of "Troilus and Cressida," the diction of this Adaptation from Chaucer being designedly suffered to retain as much as possible of its antique character.

T. H.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAPTIST, Germain. Essai sur l'histoire du Théâtre. Paris: Hachette. 30 fr.
CAPRIVI, Graf v., Reden im Deutschen Reichstage, Preussischen Landtage u. bei besonderen Anlässen. 1893-1893. Hrg. v. K. Arndt. Berlin: Hofmann. 5 M.
CHAMPELLEURY, Œuvres posthumes de: Salons 1846-1851. Paris: Lemerre. 3 fr. 50 c.
GARNIER, E. Dictionnaire de la Céramique. Paris: Lib. de l'Art. 30 fr.
GENÈS, R. Hans Sachs u. seine Zeit. Leipzig: Weber. 10 M.
LAFONT DE SAINT-MUR, Baron. Impressions de voyage dans Paris ancien et moderne. Paris: Savine. 3 fr. 50 c.
LATOURNEAU, Ch. L'Évolution littéraire dans les diverses races humaines. Paris: Battaille. 8 fr.
LOUREAU, P. de. La Méditerranée pittoresque. Paris: Colin. 25 fr.
MELCHIOR DE VOGUE, le Vicomte. Coures russes. Paris: Colin. 3 fr. 50 c.
MONNET, Marcel. France Noire (Côte d'Ivoire et Soudan). Paris: Plon. 7 fr. 50 c.

- PARIS, Comte de. Une liberté nécessaire: le droit à l'association. Paris: Calmann Lévy. 1 fr.
PUIBAREAU, L. Le Crime à Paris: Les Malfaiteurs de profession. Paris: Flammarion. 3 fr. 50 c.
RABER, P. v. Geschichte der Malerei vom Anfang des 14. bis zum Ende des 18. Jahrh. München: 6 M.
WIDMANN, M. Albrecht v. Hallers Staatsromane u. Hallers Bedeutung als politischer Schriftsteller. Biel: Kuhn. 2 M. 50 Pf.

HISTORY, ETC.

- BEAUVISSE-DEAUPRÉ, C. J. Coutumes et institutions de l'Anjou et du Maine antérieures au XVII^e siècle. T. II, et T. III. (Fasc. 1er). Paris: Pedone-Lauriel. 18 fr.
FORRE, R. Die frühchristlichen Alterthümer aus dem Gräberfeld v. Achmim-Panopolis. Buhl: Konkordia. 35 M.
HANDY BRY ET TH. REINACH. La Nécropole royale de Sidon. 80 Livr. Paris: Leroux. 300 fr.
KÖHLER, J. Geschichte der Festungen Danzig u. Weichselmünde bis zum J. 1814. Breslau: Koebner. 40 M.
MARCEL, G. Reproduction de cartes et de globes relatifs à la découverte de l'Amérique du XVI^e au XVIII^e siècle. Paris: Leroux. 100 fr.
MAULDE-LA-CLAVIERE, M. de. La Diplomatie au temps de Machiavel. Paris: Leroux. 24 fr.
MONUMENTA Germaniae historica. Legum sectio II. Capitularia regum Francorum. Tomi II. pars 2. Hannover: Hahn. 9 M.
PÖHLMANN, R. Geschichte des antiken Kommunismus u. Sozialismus. 1. Bd. München: Beck. 11 M. 50 Pf.
SELER, Persische Alterthümer. Berlin: Mertens. 100 M.
TAINE, H. Le Régime moderne. T. II. Paris: Hachette. 7 fr. 50 c.
VINCENT, Ch. La Naissance d'une Ville: légende de la fondation de Marseille. Paris: Dentu. 12 fr.
WEIGEL, M. Das Gräberfeld v. Dahlhausen, Kreis Ost-Prignitz, Prov. Brandenburg. Braunschweig: Vieweg. 3 M. 50 Pf.
WISSENER, L. Le Régent, l'Abbé Dubois et les Anglais. T. II. Paris: Hachette. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ADAM, Ch. La Philosophie en France (première moitié du XIX^e siècle). Paris: Alcan. 7 fr. 50 c.
DIPPEL, L. Handbuch der Laubholzkunde. 3. Tl. Dicotyleae, Choripetalae. Berlin: Parey. 25 M.
JAEKKEL, O. Die eocänen Selachier vom Monte Bolca. Berlin: Springer. 10 M.
KÜLPE, O. Grundriss der Psychologie, auf experimenteller Grundlage dargestellt. Leipzig: Engelmann. 9 M.
POGNER, Julien. La Vie et la Pensée. Paris: Alcan. 5 fr.
ZIMMERMAN, O. E. R. Die Bakterien unserer Trink- u. Nutzwässer. 2. Reihe. Chemnitz: Bühl. 4 M.

PHILOLOGY, ETC.

- CATALOGUS dissertationum philologicarum classicarum. Leipzig: Fock. 2 M. 50 Pf.
FRIEDRICH, Th. Kabiren u. Keilinschriften. Leipzig: Pfeiffer. 8 M.
GRIGER, W. Etymologie u. Lautlehre d. Afghänischen. München: Franz. 1 M. 70 Pf.
KRUNBACHER, K. Mittellgriechische Sprichwörter. München: Franz. 3 M.
SCHWALLY, F. Idioticon d. christlich-palästinischen Aramäisch. Giessen: Ricker. 6 M. 40 Pf.

CORRESPONDENCE.

WAS DANTE ACQUAINTED WITH CLAUDIAN?
Stanhoe Grange, Norfolk.

In the almost certainly apocryphal letter of Dante to Guido da Polenta (Epist. viii. in Fraticelli's edition, Epist. iv.* in that of Giuliani) Dante is made to quote as Virgil's the hemistich: "minuit praesentia famam." As a matter of fact the quotation is from Claudian's *De Bello Gildonico*:

"Vindictam mandasse sat est; plus nominis horror,
Quam tunc ensis ager, minuit praesentia famam" (vv. 385-6).

This attribution to Virgil of a passage from Claudian is one of several reasons for rejecting this letter as spurious; for it is hardly credible that anyone so intimately acquainted with Virgil as Dante was, should have been guilty of such a blunder.

It is, however, curious—and I am not aware that the point has been noticed before—that Dante apparently was familiar with the passage from Claudian quoted in the letter. After a discussion in the *Convito* as to the origin and growth of good fame, in the course of which he quotes the Virgilian: "Fama . . . Mobilitate viget, viresque acquirit eundo," he concludes by saying it is evident that the image created by fame alone is always an exaggeration of the truth:

"Apertamente adunque veder può chi vuole, che la immagine, per sola fama generata, sempre è più ampia, quale che essa sia, che non è la cosa immaginata nel vero stato" (Conv. I. 3).

He then proceeds in the next chapter to show how, on the other hand, presence has exactly the opposite effect, and unduly diminishes the actual worth of a person:

"Mostrata la ragione innanzi, perchè la fama dilata lo bene e lo male oltre la vera quantità, resta in questo capitolo a mostrare quelle ragioni che fanno vedere perchè la presenza ristigne per opposito . . . Dico adunque, che per tre cagioni la presenza fa la persona di meno valore ch'ella non è" (I. 4).

There certainly seems here to be a distinct reminiscence of Claudian's "minuit praesentia famam," though, of course, it is quite possible that the resemblance is merely accidental. The occurrence of the quotation, however, in the above-mentioned letter is in favour of the supposition that Dante had it in mind while writing this part of the *Convito*, or at any rate that the forger of the letter (if it be a forgery, of which there can be very little doubt) thought so. For it is just the sort of coincidence that a skilful literary forger, such as Gian Mario Filelfo, for instance, would take care to introduce, in order to give the desired *colorito dantesco* to his fabrication; while the fact that Dante had just been quoting the *Aeneid* would account for the slip of attributing Claudian's words to Virgil.

Some think there is also a reminiscence of Claudian in Dante's description of the rape of Proserpine (*Purg.* xxviii. 50, 51); but Dante was more probably thinking of Ovid's account in the *Metamorphoses* (v. 385-401) than of any particular passage in Claudian's *De Raptu Proserpinae*, the former being his favourite authority in mythological matters.

It is further suggested that it was from Claudian (*De Bello Getico*, v. 75) that Dante got the name of Ephialtes (*Inf.* xxxi. 94), this being, as has been asserted, the only passage in Latin literature in which the son of Alaeus is mentioned by name. I may point out, however, that the name occurs also in the *Culex* of Virgil (v. 234), with which Dante was presumably well acquainted; and that, moreover, it is twice mentioned in Servius's Commentary on Virgil (viz., in the notes on *Georg.* I. 280, and *Aen.* VI. 776), which was, of course, almost as familiar to mediaeval students as the poems themselves.

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PAGET TOYNBEE.

EAST GARSTON, BERKSHIRE, IN DOMESDAY.

Pembroke College, Oxford: Nov. 25, 1893.

In reading the account of Berkshire given in Domesday, certain reflections have suggested themselves to me, which some of my friends tell me may possibly be of interest to readers of the ACADEMY.

They relate to East Garston in the Hundred of Lamborne, which does not appear in Domesday otherwise than as ten (formerly thirty) hides held at Lamborne by Geoffrey de Manneville in succession to Esgar. The Testa de Nevill speaks of Esgarston and Esegareston (pp. 107, 124, 131); and, according to Murray's Handbook for Berks, the village of East Garston is locally called Argason. One would have supposed that East Garston was so called

in order to distinguish it from West Garston, but there is no West Garston to give point to the contrast. It is therefore only natural to conclude that East Garston is a corruption, and that the true name of the village is Esgarston, as having been held by Esgar, or Asgar, the Staller, the antecessor of Geoffrey de Manneville.

J. L. G. MOWAT.

WAS LINDUM A COLONIA?

Christ Church, Oxford: Nov. 21, 1893.

Mr. Bradley, has, I think, misapprehended the evidence for the colonial rank of Lindum. It is twofold: (1) an inscription, mentioning a *civis Lindensis* and a *decurio*, proves the town to have been *colonia* or *municipium*; and (2) the Ravenna list styles it *colonia*. Mr. Bradley takes exception to part (1) by reference to Pauly, and otherwise he seeks to show that *decurio* proves nothing about the status of the town. The word *decurio* can, of course, mean several things: as used here, unqualified and directly after the words *civis Lindensis*, it means a municipal decurion. Now, municipal decurions existed only in towns with municipal constitutions, *municipia* or *coloniae*; the statement in Pauly on the point is both misexpressed and misleading. We must conclude, therefore, that Lindum was a *colonia*.

In discussing the derivation of "Lincoln," we have, then, to consider *colonia* a "vera causa." It is not a wholly good cause; there is a technical awkwardness which I mentioned in my first letter, and which, for that matter, was quite understood by Mr. Freeman while he upheld the *Lindum-colonia* theory. But, despite this real awkwardness, *colonia* is, to my judgment, undoubtedly a "vera causa," and those who discuss the name "Lincoln" are bound to consider it as such. This correspondence, however, began with a denial of this proposition. Further I have no wish or right to go. As to "Lindelyne," I have too much respect for Mr. Bradley's scholarship to question his specialist judgment on a matter of which I am largely ignorant. Similarly, I must leave Mr. Round to settle with himself whether the case for the *Lindum-colonia* derivation is weakened or strengthened by a proof that Lindum was a *colonia*.

F. HAVERFIELD.

Having been allowed by the Editor to see the preceding letter, I should like to say that I would by no means presume to contend with Mr. Haverfield on his own ground; and that I am not particularly surprised that a suggestion derived merely (as I stated) from a glance at a dictionary proves to be fallacious. That I allowed the reference to Pauly to appear in print was a piece of inconsiderateness which I repented too late. However, Mr. Haverfield does not say that the epigraphic evidence alone would prove that Lindum was a colony; and with regard to the only other evidence, if the Ravenna geographer knew the two names Lindum and Lindocolina, he could hardly help inferring "colonia" by way of interpretation of the longer name. Of course I do not assert that his statement had no better foundation than this. If it were proved that Lindum was a colony, the etymological question would then stand as follows: On the one hand, there is the difficulty of supposing that a city that was a Roman colony had by purely accidental coincidence a name admitting of derivation from *colonia*; on the other hand, there is the difficulty of supposing that the coincidence of form between the two names recorded as Lindelyne is purely accidental. The choice thus lies between alternative unlikelihoods; I prefer to keep my judgment in suspense.

HENRY BRADLEY.

London: Nov. 18, 1893.

There seems to be so much interest taken in the "Colne" question that it may be worth while calling attention to the four adjacent villages of Colne ("Colun" in Domesday), on the upper Colne in Essex, resembling the group of three ("Colne" in Domesday) on the upper Colne in Gloucestershire. The Huntingdonshire Colne is "Colne" in Domesday; the Lancashire one is "Colnum"; and the Devonshire "Colun" and "Colum" of Domesday are, I presume, Colum and "—culme."

Doubtless the Essex Colnes took their name from the river; but the similar group of the Rodings (each of them "Rodinges" in Domesday) seems more likely to have given its name to, than derived it from, the river.

Mr. Bradley's reference to the "Decurio Coloniae Glevensis" seems to support my suggestion, in spite of Mr. Haverfield, that we should have expected Colchester to be "Colonia Camulodunensis."

J. H. ROUND.

TO "FAKE."

Cambridge: Nov. 27, 1893.

The quotation from my book is incorrectly given by Mr. Ryland. I do not say that the Mid. Du. *facken* means "to catch a gripe," which comes very near to being nonsense, but "to catch or to gripe." Anyone who refers to the passage in my *Principles of Etymology* (i. 483) will see that the argument in the context is carefully suppressed. The argument is that, as a fact, several slang words have been borrowed from Dutch; and I remain of opinion that *fake* is merely the Mid. Du. *facken*, to catch or seize. I will venture to add that *clj* may very well be the Du. *kled*, garment, and that "to fake a clj" meant originally to steal an article of clothing.

Before Mr. Ryland corrects me, he should learn the alphabet of the subject. His own suggestion is out of the question, because he has misquoted the Middle English word in Stratmann, and evidently does not know how it was pronounced. The Middle English word is *fezen*, where the *z* was sounded as a *y*, not as a *g*. Hence this Middle English word became, quite regularly, the familiar provincial English *sey*, also spelt *fay*. There are two verbs of this form. But I need not go into particulars; both are given, spelt *fay*, in the Century Dictionary, and they are, of course, perfectly well known.

It is clean impossible to get *feague* out of the Middle English form; see my *Principles of Etymology* (i. 364), which may be perused by Mr. Ryland with advantage. I subscribe, accordingly, to the view of the Century Dictionary: viz., that *feague* is not English at all, but borrowed from Low German *fezen*, Dutch *vegen*, cognate with one of the Middle English verbs above mentioned.

Another useful rule in etymology is to remember that a change from *k* to *g* is common, but that a change in the other direction (unless there is something to cause it) is scarce and improbable. Here, again, we are asked to neglect facts, and to fancy that *feague* became *fake*. At what date, one would like to know; for *fak*, to grasp, already occurs in Gawain Douglas.

I do not say that my guess is correct; but all serious students will see that Mr. Ryland's guesses must, in any case, be rejected.

WALTER W. SKEAT.

THE METHODS OF THE HIGHER CRITICISM.

Christ's College, Cambridge: Nov. 26, 1893.

Mr. Tyler is very angry with me, but he has not even attempted to show that my statements are incorrect. It is a grammatical blunder to

derive a form *netseg* from a root *yatsag*; if *yatsag* is the root, Prof. Sayce's new word must be read *nitsag*. And it is strictly true that a form *netseg* cannot come from any known Hebrew root. Of course it would come naturally enough from a root *natsag*; but that, on Mr. Tyler's own showing, is not a known root, but only a possible or hypothetical one.

WM. ROBERTSON SMITH.

"THE HISTORY OF THE POST OFFICE."

London: Nov. 27, 1893.

I thank you for the kindly terms in which you have been pleased to speak of my *History of the Post Office* in the ACADEMY of November 25.

But among the things set down for correction there is one to which I feel constrained to refer, because it impugns my accuracy on a matter of fact. "Blathwaite," writes your reviewer, "was never in such an exalted official position as that designated by the title of Secretary of War."

On this point it may be sufficient to state that in the letter from which I quote, he is so designated by the Postmasters-General of the day.

That letter is dated June 18, 1695, and its address is as follows:

"To Mr. Blathwaite, Secretary of War to His Majesty of Great Brittain."

HERBERT JOYCE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 3, 4 p.m. Sunday Lecture: "The Body's Servants: a Talk about Cells and their Work," by Dr. Andrew Wilson.

4 p.m. South Place Institute: "Unskilled Labour," by Mr. Tom Mann.

7.30 p.m. Ethical: "The Advantages of Competition," by Mr. Leslie Stephen.

MONDAY, Dec. 4, 8 p.m. Royal Institution: General Monthly Meeting.

6 p.m. London Institution: "When and Why an Electric Spark Oscillates," by Prof. C. V. Boys.

8 p.m. Royal Academy: "Selected Falettes," by Prof. A. H. Church.

8 p.m. Society of Arts: Cantor Lecture, "The Art of Book and Newspaper Illustration," II, by Mr. Henry Blackburn.

8 p.m. Victoria Institute: "Habit in Man," by Dr. Schofield.

8 p.m. Aristotelian: "The Import of Categorical Propositions," by Miss E. E. Constance Jones.

TUESDAY, Dec. 5, 6 p.m. London Institution: "The Principles of Commercial Geography applied to the British Empire," X, by Dr. H. R. Mill.

8 p.m. Biblical Archaeology: "The Hebrew Text of one of the Testaments of the Twelve Patriarchs," by the Rev. Dr. Gaster.

8 p.m. Civil Engineers: Discussion, "Impounding Reservoirs in India, and the Design of Masonry Dams,"

8.30 p.m. Zoological: "The Geographical Distribution of Earthworms," by Mr. F. E. Beddard; "A Collection of Coleoptera sent by Mr. H. H. Johnston from British Central Africa," by Mr. C. J. Gahan; "A Collection of Petrels from the Kermadec Islands," by Capt. F. W. Hutton.

WEDNESDAY, Dec. 6, 4.30 p.m. National Indian Association: "Akbar, the Great Mogul," by Sir Roland K. Wilson.

8 p.m. Society of Arts: "An Artist's View of Chicago and the World's Fair," by Mr. F. Villiers.

8 p.m. Geological: "The Purbeck Beds of the Vale of Wardour," by the Rev. W. B. Andrews and Mr. A. J. Jukes-Browne; "A Variety of Ammonites (*Staphanoceras subarmatus*, Young, from the Upper Lias of Whitby," and "A Picrite and other Associated Rocks at Barnston, Edinburgh," by Mr. H. W. Monckton.

8 p.m. Elizabethan: "Sir Philip Sidney's Defence of Poetry, and Elizabethan Conceptions of Art in general," by Mr. Lionel Johnson.

THURSDAY, Dec. 7, 6 p.m. London Institution: "The Essentials of Great Poetry," by Mr. Alfred Austin.

8 p.m. Royal Academy: "Methods of Painting," by Prof. A. H. Church.

8 p.m. Linnean: "Catalogue of the described *Neuroptera Odonata* (Dragon Flies) of Ceylon, with Description of New Species," by Mr. W. F. Kirby; "The Cause of the Fall of the Corolla in *Verbascum*," by Signor U. Martelli.

8 p.m. Chemical: "An Apparatus for the Estimation of the Gases dissolved in Water," by Dr. Truman; "Metallic Oxides and the Periodic Law," by Mr. R. M. Doolley.

8.30 p.m. Antiquaries.

FRIDAY, Dec. 8, 5 p.m. Physical: "A Potentiometer for Alternating Currents," by Mr. J. Swinburne; "The Specific Resistance of Sea-Water," by Mr. W. H. Freese; "The Self-Induction Coefficient of a Circular Current," and "The Field of a Cylindrical Coil," by Prof. G. M. Minchin.

8 p.m. Philological: "The Use of the Kentish Dialect by Chaucer," by Prof. Skeat; "The First Riddle (so-called) in the Exeter Book," by Mr. I. Gallanes.
SATURDAY, Dec. 9, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

SOME BOOKS ON POPULAR SCIENCE.

Jottings about Birds. By C. Dixon. (Chapman & Hall.) Mr. Dixon sets an example of unwearied industry to bird lovers. His pen seems never idle, and has here contributed nine pleasant chapters to ornithology. Most readers will prefer those on "The Birds of Algeria" and "A Visit to St. Kilda" to the more technical papers. They contain pleasant descriptions as well as exhaustive lists of the birds to be found in those localities. Of course, Mr. Dixon once more draws his sword in the old ornithological quarrel between those who ascribe birds' actions to instinct and those who deem them caused by imitation and memory. At times he begs the question, as when he writes of inherited habit, "Like most new theories, it is being pushed too far, asked to explain too much, and made to account for phenomena which are much more plausibly explained in other ways." The truth is, that at present a balance of probabilities on these questions is alone possible, but one side possesses a much longer and wider prescription than the other. The frontispiece is a coloured figure of *Saxicola sebolmi*, only two examples of which are known to science.

The Industry of Animals. By Frédéric Houssay. (Walter Scott.) This volume of the "International Science" series surveys animal economy, the methods of defence, dwellings, and provision for rearing the young among different creatures which are generally regarded as possessing curious instincts. Thus ants, bees, and wasps are carefully treated and abundantly illustrated. Social birds are also described, and there is a singular account of animals which paralyse their victims before devouring them. The English translation is not always what could be wished. To make up for it there is a good index. M. Houssay sums up, that degree of perfection in industry among animals is independent of zoological superiority, and that such glimpses as man is able to obtain of their habits "allow us to conclude that their psychic faculties are of the same nature as our own. Man in his evolution introduces no new factor." But some old-fashioned people will still believe that man alone is endowed with reason.

Romance of Low Life amongst Plants. By M. C. Cooke. (S.P.C.K.) Mr. Cooke has done good work among cryptogamic vegetation, and this well-illustrated book aims at giving a general account of the different families of the lowest forms in plant life. Thus ferns, mosses, liverworts, lichens, algae, and fungi are successively described. There are sections on the most interesting phenomena of the latter—luminosity, hibernation and the like. Dr. Cooke's name is sufficient assurance that these matters are brought up to date, and his book ought to be in constant demand in many a country house where the inmates investigate the wonders of the woods and fields.

An Elementary Text-Book of Agricultural Botany. By M. C. Potter. (Methuen.) This praiseworthy attempt to simplify vegetable morphology cannot be too highly recommended to botanical students. Beginning at the cell, and passing on to the root, stem, and flower, it paves the way for a clear understanding of the leguminosae and grasses which are most valuable to agriculture. By the aid of diagrams inserted in the text the learner may thus gain a sound elementary knowledge of agricultural botany. These pages, Mr. Potter tells us, are

but the extension of lectures delivered by him at Newcastle in 1890, which proved useful. In another edition the word "stoma," as the plural of the breathing apertures in leaves, ought to be altered into "stomata."

CORRESPONDENCE.

THE ORIGIN OF THE ORDINARY SIGN FOR α .

Queen's College, Oxford: Nov. 6, 1893.

Lehmann (*Tachygraph. Abkürz.*, p. 38) explains the waved or s-shaped stroke, which is the usual sign for α , as a variant from the oblique stroke, which is the tachygraphical ϵ ; and Prof. Vitelli (*Museo Ital.* i., p. 172) accepts this theory. But a simpler explanation is to suppose that the s-shaped stroke is not in its origin a "sign" at all, but a slightly modified form of the two letters α , as they were written in the Ptolemaic cursive of the third century B.C. Some instances arranged in historical order will make this clear.

The first stage is where α and ι are joined, but are written separately, the result being like 4 with the cross-bar slanting upwards from the line: e.g., in British Museum Papyrus cvi., l. 2, and No. xiii., l. 2, in the second part of the Petrie Papyri recently published by Prof. Mahaffy, both of the third century B.C. The next stage, which in point of time is contemporary with the first, is where the two letters are written without lifting the pen, the ι being joined by a curve to the right-hand stroke of the Alpha: e.g., in the same British Museum Papyrus l. 20, and No. xvi. (a) and (c), Part ii. of the Petrie Papyri (200 B.C.).

In the second century B.C. the peculiar angular form of Alpha went out of use, except in abbreviations, e.g., $\tau\rho$ = $\tau\rho\alpha$ (τρεῖς), and in the combination $\alpha\iota$. In British Museum Papyrus cccci., which belongs to the end of the second century B.C., α is sometimes written ϵ . The only change here has been to broaden the opening of the ϵ . This is the form of α which occurs so often in the Papyrus containing the *Ἀθηναίων Πολιτεία*.

Passing on to the first appearance of the "sign" on vellum in the great uncial MSS. of the fourth and fifth centuries, the chief change was that α was connected with the preceding letter, and so falls below the line. Often it was written just as in the *Ἀθηναίων Πολιτεία*, but the tendency naturally was to round the angle of the α , and so make α s-shaped (see Lehmann, Table iii. 18, 2-6).

In minuscule, the s-shaped form is always used when the "sign" was written on the line apart from the preceding letter, as, e.g., in the Arethas MSS. (T. W. Allen, *Notes on Abbreviations*, p. 5, note 2). But when, as was generally the case, the "sign" was joined to the previous letter, the more angular form survived occasionally, e.g., in *ἡκλειπία* and *ἐμπρησά* (Lehmann, Table iii. 19).

With the other and really tachygraphical sign for α (\vee) this explanation has, of course, nothing to do.

B. P. GRENFELL.

SCIENCE NOTES.

THE annual course of Christmas lectures at the Royal Institution will this year be delivered by Prof. Dewar, upon "Air Gaseous and Liquid"; the date fixed for the first lecture is Thursday, December 28.

AT the last meeting of the Royal Botanic Society, the Duke of York was elected a fellow. The list of donations to the gardens of the society included an interesting collection of orchids from Ceylon, presented by Mrs. Sheppard.

At a recent meeting of the Geological Society, Dr. George M. Dawson read a paper on the occurrence of mammoth remains in North-Western America. He dwelt upon two points: (1) that the remains are almost entirely confined to the limits of a great unglaciated area, and absent from the area once covered by a great ice-mass; (2) that, at the time of the existence of the mammoth, the North American and Asiatic land must have been continuous, for the remains are found in islands of the Bering Sea.

PHILOLOGY NOTES.

PROF. MAX MÜLLER has received from the King of Siam an offer of sufficient funds to guarantee the continuance of "The Sacred Books of the East." The money will be used, in the first place, for printing a translation of the remaining portions of the Buddhist Tripitaka.

WE have received a copy of Mr. T. Tyler's paper on "The Nature of the Hittite Writing," reprinted from the *Transactions of the Oriental Congress*, which met last year in London under the presidency of Prof. Max Müller. In Mr. Tyler's view, the Hittite inscriptions are, with the partial exception of proper names, ideographic or pictorial. There is not, he thinks, at present, any evidence which would justify our regarding these inscriptions as phonetic, or even as generally of a mixed character, phonetic and ideographic. With regard to some symbols, he claims to have furnished "a fixed point in Hittite research not at all likely to be disturbed." The language of those who made the inscriptions was Semitic, either pure or impure, though probably the hieroglyphs were used also by those who were not Semites. The equilateral triangle on the Hittite monuments Mr. Tyler had previously discussed in the *ACADEMY* and in *Nature*. He was led to infer the sacredness of this symbol from its occurrence in the remarkable groups delineated on five faces of the cubical Tarsus seal in the Ashmolean Museum. Now he goes beyond his former position, and concludes, from a seal-impression in the Louvre obtained at Aidin, that the triangle came to be regarded even as an actual deity. In the triangle, too, he finds a link of connexion between the Hittite and the Phœnician, or, rather, the Carthaginian, monuments. With the paper are given nineteen illustrative figures.

MR. ROBERT BROWN, Jun., who was secretary to the Tenth Section of the same Congress, has also sent us a print of his paper on "The Celestial Equator of Aratos." In continuation of former studies on this subject, he examines the passage of the *Phainomena* describing the celestial equator, and explains each of the constellations there mentioned by reference to a Babylonian origin. His arguments are based (1) upon a reconstruction of the star-map of Euphratean astronomy, circa 2000 B.C.; and (2) upon the evidence of archaic sculpture. This paper, too, is abundantly illustrated.

REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY, IMPERIAL INSTITUTE.—(Tuesday, Nov. 7.)

ED. A. CAZALET, Esq., president, in the chair.—The president announced that valuable additions had been made to the society's library by presents from Russia. Miss Visheslavzoff, of Tamboff, had sent an interesting account of the opening of public reading rooms in connexion with a museum in that town. All was done by private donations, and showed thoughtful and generous initiative on the part of some members of the landed gentry and nobility.—By an interesting coincidence, almost at the same time a letter was received from

the eminent author, Count Leo Tolstoi, and a paper about him, entitled, "Tolstoi at Home," written in excellent English by a Russian lady, Mme. Malewsky-Malewitsch. The letter ran as follows: "I am much obliged to you for the desire you have expressed to elect me a member of your society. I sympathise most heartily with every means tending to unite people, irrespective of political parties, and especially when there is conscious spiritual union between persons who belong to various nationalities and countries, which is now being brought about with so much energy and rapidity all over the world. Your society has similar objects, and, therefore, I wish it the greatest success. I shall be very happy to receive more detailed information about your proceedings."—The paper on Count Tolstoi began with a description of his home, situated about fifty miles south of Moscow in the government of Toulka. When in distress, the poor for miles around come to him for relief. In personal appearance he is a tall man, with a long, white beard and piercing dark eyes. He is dressed in loosely-fitting garments, and generally carries a broom or something of the kind. One of Tolstoi's theories, says Vogué, which he sets forth in his *Three Deaths*, is that the best and happiest man is he who thinks least and who dies a simple death; in this respect the peasant is happier than the noble, the tree than the peasant, and the death of an oak tree is a greater loss to the universe than that of an old princess. The influence of Rousseau may be traced in Tolstoi's opinions: his hatred of civilisation and of property. The Count would give up all his own possessions, were it not for his wife's objections on account of his nine children; and, as one of his principles is never to try to conquer error by force, he does not press the point. On the subject of education, also, Tolstoi's opinions resemble those of Rousseau: he maintains that man is naturally good, but spoilt by society, and, so far as possible, he is educating his children on the principles set forth in *Emile*. The success of his novels gave him great pleasure; and although he now considers them as unwholesome mental food, it is doubtful whether he really regrets having written them. He prefers writing in winter, and sometimes remains seated at his study-table day and night. The result of this labour is a number of bits of paper covered with writing, illegible to anyone but his wife, who sorts the confused mass and copies it out for the press. The paper ended with the expression of a hope that Tolstoi may again take up his pen as a writer of fiction, but at present he is engaged in tending sick peasants and tilling the ground.—Mr. Howard Swan then explained Gouin's "Series Method of Teaching Languages," which had already attained such successful results, by insisting that children should only use the words of the foreign tongue, taking in the idea, and not translating words from their own language, as in a dictionary. It appeared that by this system the power of concentration both in the teacher and in the pupil was increased, and a certain new interest aroused. Ideas and afterwards phrases were grouped round certain verbs, which gave action to the whole "Series" method. The Central School of Foreign Tongues, Howard House, Arundel-street, supplies all the necessary tuition, both for teachers and pupils in this new and ingenious method.

GOETHE SOCIETY.—(Wednesday, Nov. 8.)

DR. RICHARD GARNETT in the chair.—The secretary reported on the recent publication of the seventh volume of the Society's *Transactions*, its reception in the English and German press, and the consequent accessions of new members.—Mrs. R. Freiligrath Kroeker, a daughter of the German poet Ferdinand Freiligrath, read the third act of her translation of "Iphigenia auf Tauris," as yet unpublished. The same act was then read in German, with parts distributed, by Miss Carey, and Messrs. Meusch and Hermann Meyer.—Dr. Eugene Oswald read a paper on "Iphigenia in Delphi." He showed from quotations in Goethe's *Italianische Reise*, and from his letters written in Italy to Charlotte von Stein (as published in the *Schriften der Goethe-Gesellschaft*, Bd. II.), how the idea of writing a play on the subject apparently arose in Goethe's mind while he was engaged in transferring his

"Iphigenia auf Tauris" from the prose of 1779—contemporary with Gluck's Opera—into the verse of 1786. It was, in this connexion, necessary to bring out the fact that the *Italianische Reise* was not put together before 1814. The first volume, here alone of moment, appeared in 1816. It is largely composed from passages of letters written to Charlotte von Stein and to Herder, which Goethe asked his correspondent to hand back to him on his return for that purpose, and the text of which, when he set to work so much later, he modified in a manner now ascertainable by the publication of the German Goethe Society. We are thus enabled to see that the idea of an "Iphigenia in Delphi" had really been entertained by Goethe, however vaguely, when at Weimar, and must have been a subject of conversation between him and her, who for years previously was the depository of whatever formed in his mind. What is not in those letters, but is found in the *Italianische Reise*, is the actual plan of the play. Whether this sketch was suggested by his own reading remains doubtful. A minor writer of the Augustan age, Cuius Julius Hyginus, in his *Fabularum Liber*, gives, under the head of Aletes, a tradition of Iphigenia in Delphi, probably based on plays now lost. His text and Goethe's plan were compared. They coincide in a recognition—the *ἀναγνώρισις* recommended in Aristotle's *Poetics*—differing therein from Dr. Garnett's play, in which Iphigenia is slain by Electra. In Goethe's plan Electra hastens to Delphi, in the hope that Orestes is coming; and she purposes to dedicate to Apollo the fatal axe which has wrought so much harm to the house of Atreus. In Hyginus's sketch Electra goes on to Delphi to consult the oracle about the life or death of Orestes; and of the dedication of the axe there is no mention, a brand from the altar serving for the attempt on Iphigenia's life. The texts of both plans were given, as also a late reference of Goethe's, in a letter of 1817 to his friend Zelter, in which he speaks of the plan as attractive to him, because he had become so much at home (*eingesiedelt*) in the house of Atreus. Inquiries at the Goethe Society at Weimar, and of the Director of the Goethe-Schiller Archives, made it certain that no fragment of the play was found among the MSS. left by Goethe. But if Goethe did, in this instance, fail to carry out his intention, he sowed seed, some of which fell on fruitful soil. His plan inspired five German dramatists, between 1843 and 1872, to write complete plays on the theme: Kannegiesser, Halm, Geisler, Widmann, Allmers—the latter, with advantage, condensing the story into one act. Time was wanting to go through their productions in detail, and the lecturer gave, instead, an analysis of Dr. Garnett's one-act dramatic poem, with extracts.—The chairman added some observations on the character of Iphigenia as delineated by Goethe, and on the excellence of the translation which had been read.

ASIATIC.—(Tuesday, Nov. 14.)

LORD REAY, president, in the chair.—Dr. M. A. Stein read a paper on "Tours, Archaeological and Topographical, in and about Kashmir." The facilities offered by previous visits to Kashmir and a comparatively near residence had induced Dr. Stein to undertake the task of a new edition of Kalhana's *Rajatarangini* or "Chronicle of the Kings of Kashmir." A liberal grant given by the Kashmir State Council had enabled him to publish in the course of 1892 the first volume of the edition which contains the whole of the original Sanskrit text, based on the *Codex Archetypus* of existing MSS. The tours made in Kashmir in the summer months of 1891 and 1892 were intended to elucidate important points in Kalhana's narrative connected with the ancient topography and the antiquities of the Valley, and to furnish fresh materials for a detailed commentary on the work which Dr. Stein hoped to give in a second volume. The *Rajatarangini* is our oldest written authority for the history of the various dynasties which ruled Kashmir from the earliest period down to the time of Kalhana, who began to write his Chronicle in the year 1148 A.D. Even if we discard the account given of the first three dynasties, which appears largely legendary and is vitiated by an artificial chronology, there still remains for us in

Kalhana's work a continuous historical narrative extending over more than 500 years, which from the beginning of the Karkota dynasty we can accept as reliable, and which grows more and more accurate and full of interesting details as we approach the time of the author. There is no other part of ancient India the history of which during the same protracted period could be traced with even approximately equal clearness or accuracy of detail. Great importance must, therefore, attach to the full explanation of the contents of the Kashmirian Chronicle. Prof. Bühler was the first to recognise the causes of the great difficulties experienced in the interpretation of the work, and to point out that for a full understanding of its contents a close study of Kashmirian antiquities, but especially of the ancient geography of the country, was indispensable. The materials hitherto available for such researches in Kashmirian Sanskrit texts, in the Survey Maps, and in the works of European visitors soon proved insufficient. Dr. Stein, therefore, found it necessary to supplement them by personal explorations in Kashmir, to which he devoted his vacations of 1891 and 1892. In the course of these explorations, which extended also to a number of less-known temple ruins of architectural interest, he received very great assistance from the rulers of the Kashmir State. On the recommendation of Colonel W. F. Prideaux, the Resident, he obtained *Parveanas* from the Mahārāja and the President of the State Council, authorising him to make archaeological explorations in all parts of Kashmir, and was furnished also with a grant towards the expenses of test excavations. The explorations of 1891 were begun in August near Uri, the ancient *Uraśi*, in the Jhelam Valley, where distinct relics of the Hindu period were found in the form of ornamental slabs, showing relief representations of Kashmirian temples. The first site explored in Kashmir proper was the collection of ruined temples situated high up in the valley of the Kanknāi River, to the east of Mount Haramuk. These ruins Dr. Stein was able to identify, by reference to the name borne by the mountain ridge, below which they lie, with the temples built by various Kashmirian kings in honour of Śiva Bhūtesa. Excavations made near the remains of the largest of these temples cleared up interesting details connected with their architecture. From there he visited the sacred lakes, below the glaciers of the Haramuk Peaks, which rank in Kashmirian belief among the sources of the holy Gangā, and have since early days formed the object of pilgrimage.—Some time was spent in Srinagar in visiting ancient sites in the capital and its immediate neighbourhood. In numerous places, such as Khandabhavan (*Skandabhavana*), Narwār (*Nadanana*), Jyethir (*Jyēthēśvara*), it was possible to fix the exact position of ancient temples mentioned by Kalhāna. These identifications, as well as the survival, in local tradition, of the old names for many quarters of the city, will be of great help in constructing a map of the ancient Srinagar as it existed in Kalhāna's times. The whole of September was devoted to archaeological explorations in the eastern part of the valley, the *Madavardīya* of Kalhāna. Visits were paid on the way through the Vullar Pargana (*Sanskrit Holada*) to the ruins of the Padmasāmin temple at Pampur (*Padmapura*), to the sacred springs at Khunamōh (*Khonamishā*), Uyan (*Ovana*), &c., to the temples at Laddu and other ancient remains in this neighbourhood. Excavations in the ruins of a temple of small but elegant proportions, found near the hamlet of Nāraṣṭān at the head of the Trahal Valley, proved of special interest. By excavating the courtyard in front of the temple and subsequently clearing the stoneline basin of a spring which was discovered there, a considerable number of statues and reliefs of all sizes, representing Vishnu, Śiva and other deities, were brought to light. A good many of the statues were of excellent workmanship, and closely resembled in style the Buddhist sculptures from Gandhāra, showing, like these, unmistakable traces of the influence of late classical art. Two small inscriptions were also found, but did not furnish a clue to the ancient name of the temple. All the sculptures have been carefully removed to the State Library at Srinagar. From Nāraṣṭān the route led into the Liddar Valley, where ancient

remains were found at the temple of Māmalesvara, and near Sālī, Hotamur, and other villages. At Bumā, near the famous pilgrimage place of Mārtand, Dr. Stein was able to identify the ancient Hindu temple, now converted into a Muhammadan Zārat, as the Bhimakēśava temple mentioned by Kalhāna. It was erected by King Bhima Sābi, who ruled in the Kābul Valley about the middle of the tenth century. Of the several sites of historical interest visited in the Parganas of Kotihār, Bhiring, and Shāhabād, the sacred spring Pāpasūdana near the village of Kothair (*Kapateśvara*) deserved special notice. Here the buildings mentioned by Kalhāna as having been erected by the famous King Bhoja of Ujjain could still be identified accurately. Reaching Hirpur (*Sirapura*), at the entrance of the Pir Panjāl Pass, Dr. Stein was able to clear up by personal inspection some important points relating to the ancient topography of this route, such as the position of the old frontier guard station *Kramavāra Kotta* (now Kāmelān Kōt.) The tours of 1892 differed somewhat from those of the preceding year, inasmuch as the investigations had to be carried on two occasions to some distance beyond the limits of Kashmir. The first tour led to the south, across the Pir Panjāl range, into the valley of Lohara where Dr. Stein believes he has found the ancient Lohara, so frequently mentioned in the Annals of the later Kashmirian Kings. A proper understanding of much in Kalhāna's narrative depended on an exact knowledge of the position of Lohara Kotta; but this ancient mountain stronghold had previously set at naught all attempts at identification. The position of several localities mentioned in connexion with expeditions from and against Lohara could also be determined in the neighbourhood. Lohara possesses additional interest, as being undoubtedly the "Fort Lahūr" which Alberūnī mentions in his *India* as the nearest place to Kashmir which he had reached when accompanying Mahmūd of Ghazna on his fruitless expedition against that country. The other tour beyond the frontier of Kashmir was directed into the valley of the Kishangangā. There Dr. Stein succeeded first in finding the ancient but well preserved shrine of the goddess Śārādā, near the modern fort of Shardi. By carefully following Kalhāna's indications, which show an intimate acquaintance with this remote region, it was possible also to discover subsequently the position of the fort of *S'rahs'itā*, in which the pretender Bhoja and the rebels allied with him had stood a long and memorable siege by King Jayasīnha's forces. The remainder of the vacation was spent on a rapid survey of ancient sites in the western portion of the Kashmir Valley. Near Barāmūla (*Varāhamūla*) the site of the old frontier station *Dvāra* was identified. Further down the Jhelam, near the village of Zehenpur, Dr. Stein recognised in three mounds, recently quarried in parts for materials to be used on the new Tonga road, the remains of Buddhist stupās. On his return journey to Srinagar, he took occasion to visit the neighbourhood of Trigām, where he had been led by Kalhāna's indications to look for the site of the ancient town *Parihāsapura*. On the alluvial plateau near this village he found a series of extensive ruins, which can with certainty be assumed to belong to the great temple buildings erected here by King Lalitāditya. The decayed state of the ruins above ground shows that the destruction of the buildings must date from a comparatively early period; and this is fully borne out by a statement of Kalhāna, who records that King S'ankaravarman had already built his temples at Pattan with materials from *Parihāsapura*. The approaching close of the vacation prevented a thorough exploration of these interesting ruins. This remains therefore an attractive task for a future visit to Kashmir.—In the discussion which followed, Dr. Thornton took occasion to point out that, in view of the results communicated, it was necessary to abandon the mistaken identification of Kalhāna's Lohara with Lahore, the capital of the Panjab. He also drew attention to the efficient help rendered by the Kashmir State authorities to Dr. Stein in the course of his explorations, and moved that the thanks of the Society be conveyed to the Mahārāja and the State Council of Kashmir. This motion, being duly seconded and supported from the chair, was passed unanimously.

HISTORICAL.—(Thursday, Nov. 16.)

SIR M. E. GRANT DUFF, president, in the chair.—The following were elected fellows of the Society: C. Raymond Beazley, Rev. T. Edwards, W. Mate, W. H. Russell, Horatio Childs.—A paper was read by Mr. J. H. Round on "The Shooting of Lucas and Lisle on the Surrender of Colchester, 1648," reviewing the evidence available for the whole case, and vigorously protesting against the condonation of this "barbarous murder" by certain modern historians.—Mr. H. E. Malden and Mr. C. R. Beasley took part in the discussion, in which the importance of Mr. Round's arguments was fully recognised.

FINE ART.

THE MUSEUM OF ALEXANDRIA.

FEW visitors to Egypt are probably aware that Alexandria once more possesses a Museum. Thanks to the energy and generosity of a portion of the foreign community residing there, such, however, is the case. The institution of an Athenaeum with courses of lectures, of which an account has already appeared in the ACADEMY, has been followed by the foundation both of a public library and of an archaeological museum. By an arrangement with M. de Morgan, the museum is not only to contain a collection of the antiquities found in Alexandria and its immediate neighbourhood, but will also represent the Greek and Roman periods of Egyptian history, and thus supplement the Museum of Gizeh.

Though open barely a year, the museum is already well stocked with relics of the past. Objects have been sent to it from Gizeh, and numerous presents—many of them of great value—have been made to it by the inhabitants of Alexandria. The administration has further been fortunate in the choice of a curator, Dr. Botti, who has been selected for the post, being not only an enthusiastic archaeologist, but also a good scholar and student of ancient Egyptian history. He has already arranged the collection, labelled the objects contained in it, and published a Catalogue under the title of "Notice des Monuments exposés au Musée Greco-Romain d'Alexandrie."

The Catalogue, which has just appeared, is admirably compiled, and is divided into two parts, the first containing a general description of the objects exhibited, while the second is a *catalogue raisonné*, intended for scholars. The inscriptions published and annotated in the second part give the book the character and value of an independent archaeological work. So also does the exhaustive list of the marks on the handles of Greek amphorae discovered at Alexandria, of which there is a very large number in the museum. The list shows that most of the pottery used at Alexandria was imported from Rhodes, though there are a few specimens from Knidos, as well as some examples of native Alexandrine manufacture.

One of the most interesting portions of the collection is a series of sepulchral vases discovered in 1886, near the ancient Kanopik Gate, many of which found their way to New York. The vases are inscribed with *graffiti*, partly in capitals, partly in cursive, from which we learn that they contained the ashes of various Greek mercenaries in the service of Ptolemy IV. and his successors. Among them we find Cretans, Thracians, Acarnanians, and Arcadians.

I may also mention a fragmentary Greek inscription found at Menshiyeh, the ancient Ptolemais, in which reference is made to a "curator of Greek libraries" (*ἐπίτοπος βιβλιοθήκων*) in the reign of Hadrian, as well as certain statues from the Birket el Qarūn in the Fayyūm, which exhibit a curious combination of Greek art with the native art of the so-called Saitic school. One of them is dedicated to "the

great God Soknopaios," explained by Dr. Krebs as the representative of the Egyptian Sobk-nob-as, "Sebek lord of the island"; while another, which is dated in the month Tybi of the fourth year, was offered "on behalf of Ergesus." Dr. Botti suggests that this Ergesus, of whom we have no other record, may have been a local ruler of the Fayyûm in the later Greek or earlier Roman period.

I must not forget to say that the Catalogue has been made very complete by the addition of chronological tables. These include not only the Egyptian kings so far as they are known to us from the monuments, but also the Prefects of Egypt under the Roman domination, and their successors the Præfecti Augustales.

A study of the Catalogue brings one fact very clearly to light. The number of inscribed monuments found within the walls of Alexandria itself, and consequently of service in settling the ancient topography of the city, is very small indeed. That such monuments exist underground is indubitable, and excavation alone is needed to discover them. Some of the leading citizens have already started a fund for the purpose; the amount raised in this way, however, is wholly inadequate for clearing away the masses of *débris* which cover the remains of the ancient Alexandria. Unfortunately, the work must be undertaken now or never: the modern city is rapidly advancing eastward, and the district in which the principal buildings of ancient Alexandria once stood will soon be covered with streets of houses underneath which it will be impossible to dig. The importance of such excavations may be gathered from the fact that we do not at present know the precise situation of the famous Museum; even the site of the Tomb of Alexander is uncertain. If once the sites were ascertained, there would be a chance of discovering the relics of the libraries—at all events of that of the Museum—which were the chief glory of the Alexandria of the past. Could not the Egypt Exploration Fund find some way in which to unite its forces with those of the Archaeological Society of Alexandria?

A. H. SAYCE.

MR. VOKINS'S MORLANDS AND THE NEW ENGLISH ART CLUB.

AN exhibition removed widely from the commonplace, and therefore worth notice, is that curiously comprehensive and well-nigh complete exhibition of engravings after George Morland, held at Messrs. Vokins's, in Great Portland-street. People who buy Morland's pictures, at prices by no means insignificant, are far from being foolish because they happen to be in the fashion, the range and charm of Morland's art thoroughly justifying the vogue of his pictures. Yet, still greater, I hold, is the wisdom of the purchaser of the mezzotints, in which it was now William Ward and now Raphael Smith who captured and retained in black and white all, and sometimes more than all, the fascination of Morland's art. These men and their fellows—Dean, and John Young, and others—found in mezzotint the most perfect means of expressing such truths and beauties, of light and form, of costume and character, of town and country incident, of English landscape and interior decoration, as they were mainly concerned with; and, after having during the last generation and for no small part of our own experienced an inexcusable neglect, it is well that the works which they produced should have risen, of late, to a high place in public favour. The number of such prints—the number of different subjects, I mean—executed after Morland is quite amazing. The Messrs. Vokins exhibit about three hundred and twenty; and though a certain number of these

are not mezzotints at all, but wrought in stipple, and a certain number are the mechanically "coloured" prints which appeal to minds the least instructed and eyes the least sensitive (there is a silly rage for them just now, with which the true collector has nothing to do), and a certain number again, albeit in mezzotint, are of somewhat inferior workmanship, it yet remains true that a remarkably large number are mezzotints of the highest class. The finest prints of all, as a rule, it may be said, are those which were wrought either by John Raphael Smith or by William Ward; and if between the works of these two men we must needs discriminate and pronounce, then it must be said, perhaps, that great as are the performances of John Raphael Smith, those of William Ward evince a yet closer and more sensitive appreciation of the characteristics of George Morland's art, of his aims as well as of his achievements.

I cannot think that the New English Art Club has quite so interesting an exhibition as usual. It is always worth seeing, because the contributors, or at all events many of them, aim rather at personal expression than at fulfilling the demands of the conventional; but works of high distinction are somehow for the most part lacking this winter—the masterpiece has been conceived, perhaps, but has scarcely been executed. M. Blanche, it is true—a foreign visitor and an honoured guest: a modern of the moderns—sends a single portrait of remarkable accomplishment, so far as it goes, but it is scarcely of the first order. Mr. Wilson Steer, whose work is wont to be among the most refined, the most individual, and the most engaging, furnishes a portrait of Miss Frowde, which has conspicuous qualities. Yet it is rather ragged: in texture not exactly pleasing; scarcely as a whole to be accounted such a success as more than one, for instance, of his earlier visions of Miss Pettigrew. Mr. Walter Sickert, in exposing a picture of the Hôtel Royal, Dieppe, has at all events sent a canvas of curious force and individuality: the memory of it does not, like that of too many works, pass at once out of the mind. Mr. Bernard Sickert, too, is interesting, even if incomplete. Mr. George Thomson is good. Mr. C. E. Holloway—a man of ability not, perhaps, fully recognised—paints the Thames this time, on the lines of Mr. Whistler. Where is Mr. Roussel, whose work is habitually engaging and artistic? Him, at least, we miss. Mr. Moffat Lindner sends an evening vision of that much painted town, the Yorkshire Richmond. Turnerian methods may have suggested something in the work, and the recent performances of M. Claude Monet may have been yet more influential. In any case, Mr. Lindner—whose work has not too often reached the level now attained—is to be congratulated on success. Mr. Brabazon reminds us, by his "Evening in Provence," that he is a refined and potent colourist. Is Avignon, I wonder, the place meant to be suggested in this agreeable record of atmospheric effect? Mr. Francis James, when he leaves his delightful flower-pieces, his roses and his orchids, and his equally forcible and refined studies of Nürnberg and Rothenburg interiors, and addresses himself to pure landscape, has a singular faculty for the suggestion of stainless daylight. Crisp and clean in a remarkable degree is Mr. James's study of flat lands and intersecting waters—"Near Venice," it is called—in the present exhibition. The same so rare quality—and allied, as it is here, with an admirable definiteness of draughtsmanship—was to be noted, we remember, in his "Pankhurst's Shop," the outside of a Sussex wheelwright's, exhibited in the summer at Mr. Van Wisselingh's.

FREDERICK WEDMORE.

CORRESPONDENCE.

A LOST PICTURE.

IN years gone by, previous to the revolutionary convulsions of 1848, there was a notable picture in the Grand Ducal Gallery at Florence, of a lady, life size, three-quarter length, gloved on the left hand, and holding on her left arm, by a gold chain, an animal peculiar to the West Indies, Hayti, and South America, called the Agouti. The chain about her own neck she holds between her right hand fingers. This picture furnished Mrs. Merrifield with an illustration for her work, *Dress as a Fine Art*. The painter was Il Parmegiano, and the lady is supposed by some to represent his wife. This picture, together with another, a Gil Blas in the disguise of a physician feeling a lady's pulse, said to have been by Ribera or Velasquez, has disappeared since 1848. Can any of your readers give any clue to their whereabouts, the first one in particular?

X.

NOTES ON ART AND ARCHAEOLOGY.

THE following exhibitions will open next week: the thirty-second winter exhibition of sketches and studies by members of the Royal Society of Painters in Water Colours, in Pall Mall East; a collection of water-colour drawings of Spain, by Mr. A. Wallace Rimington (the etcher), at the Fine Art Society's, in New Bond-street; and a collection of water-colours, by Mr. D. S. MacColl (the critic), at the Goupil Gallery, Regent-street.

MESSRS. MATHIESON & ERSKINE announce a handsomely illustrated edition of "Tam O'Shanter," to be issued in parts, to subscribers only, in the course of next year. The illustrator is Mr. James E. Christie, who is painting six pictures specially for the work, which will be reproduced by the Goupil process of photo-aquatint. There will also be a facsimile of the original MS. of the poem; and Prof. David Masson has undertaken to contribute an introductory preface, notes, &c., extending to about forty-eight pages.

SIR HERBERT MAXWELL having completed the delivery of his Rhind Lectures in archaeology, they will be published very shortly by Messrs. William Blackwood & Sons, in a handy crown octavo volume. The subject of the course was "Scottish Land-Names: their Language and Lessons, with Rules to direct the Study of them."

THE December number of the *Illustrated Archaeologist* will contain the paper read before the anthropological section of the British Association by Dr. Robert Munro, on "Flint Saws and Sickles." Other illustrated articles will be on "The Excavation of a Pictish Tower in Shetland," by Mr. Gilbert Goudie; and "The Celtic Brooch and how it was Worn," by the editor, Mr. J. Romilly Allen.

To help a very poor Church in South London, Mr. St. Chad Boscawen will give a lecture upon "The Threshold of History," on Monday, December 11, at 4.15 p.m., in the Banqueting Room, St. James's Hall. Tickets may be obtained from the lecturer, 29, Albert-square, Clapham-road, S.W.

THERE has just come to hand the first number of the publication which is the organ of the Society for Checking the Abuses—only the *abuses*, be it well understood—of Public Advertising. It is called *A Beautiful World*, is published by John Bale, of Great Titchfield-street, and will appear quarterly at the modest price of sixpence. *A Beautiful World*—notwithstanding a title that suggests the possibility of too exalted an ideal—is, we are delighted to see, a highly practical publication. In it the

aims of the Society, which resents the recent developments of hideous street advertising, and the scarcely less offensive defacement of the fields by the erection of enamelled plates, are plainly set forth; and, from its contents, it is happily evident that some good has already come of the Society's efforts. Six hundred people—a very large proportion of them being the bearers of well-known and respected names—have already banded themselves together in the cause which this Society exists to further. The formation of branches in provincial towns is now advocated, that local opinion may be influenced; and the year 1894 is not likely to pass away without the introduction of a Bill resulting, it may ardently be hoped, in an accomplished Act of Parliament.

THE STAGE.

THE "ANTIGONE" IN FRENCH.

Paris: Nov. 25, 1893.

THE *reprise*, on Tuesday last, of "Antigone": "tragédie de Sophocle, mise à la scène française," by MM. Paul Meurice et Auguste Vacquerie, will be a red-letter day in the annals of the Comédie Française. "Antigone" was first performed at the Odéon in 1844; and the present revised version is a faithful translation from Sophocles into noble and sonorous French verse, while the scenic arrangements are copied, as closely as possible, from those which existed on the Athenian stage.

When the richly-painted curtain of Greek design sinks through the floor of the stage, the audience find themselves in front of the palace of Creon, built on a second stage, to which access is obtained by flights of steps on each side. The two central portals open on the atrium of the king's apartments, the door of the left wing of the palace gives access to the gynæceum, the right to the rooms occupied by the members of the household; the decoration is polychrome. Below the raised platform, on the ordinary stage, stands the altar of Dionysos, on each side of which are grouped the fourteen members of the Chorus (pupils of the Conservatoire); in the centre stands the Choregus. On the right we obtain a glimpse of the walls of the city; on the left is a vista of barren country; above, the bright blue sky.

With animated gesture, the Chorus, in strophe and antistrophe, chant the story of the attack and defence of the seven gates of Thebes, the dire conflict and death of Eteocles and Polynices, and the coming of Creon. Antigone (Mlle. Bartet) appears draped in white and robed like a Tanagra statuette; in fervent yet subdued voice she tells Ismene that she is determined to set Creon's proclamations at defiance, and honour with funeral rites the remains of their brother Polynices. In the next scene, the portals of the palace are thrown wide open by the guards, and Creon (M. Mounet-Sully) appears, splendidly attired and of imposing aspect.

The tragedy is divided into three parts, with *entre-actes* between, and pursues its fatal course with an ensemble at once impressive and picturesque. M. Mounet-Sully, in the first part, tears his passion rather too much to tatters, even for such a tyrant as Creon; but his rendering of the last scene is a noble example of histrionic art. His royal robes torn and soiled, his face haggard and pale, he returns bearing the corpse of Hamon, stopping at intervals to bewail "the irreparable and deadly errors of a perverted mind." With many efforts he drags the body gently up the steps which lead to the palace; but as he is about to cross the threshold, he finds himself face to face with the blood-stained body of his wife, Eurydice, lying at the base of the statue of Pallas, surrounded by her weeping attendants. Uttering a wail of anguish, he drops the body of his son and falls

to the ground; then rises, and, moaning, totters off the stage, led by his officers: "Lead away now this shadow of a man, who, O my son, unwillingly slew thee, and thee, too, my wife. O wretched man that I am!"

Mlle. Bartet's Antigone is an exquisite piece of acting. It might, however, be objected that her demeanour is scarcely stern enough: that her attitude is not sufficiently defiant when she rebels against Creon's decree and calls upon him to remember that "the unwritten and immovable laws of the gods" are above all human rules. She possesses the sweet grace and melodious accents of Racine's heroines, rather than the proud and rebellious character which becomes the ill-fated daughter of Oedipus. But if she is at times wanting in energy, her rendering of the scene in which, "unwept, friendless, and unwedded," she is led away to her cavern-tomb was pathetic beyond description. M. de Férandy was perfect in the short but difficult part of the First Messenger. M. Paul Mounet, as Tiresias, delivered his imprecation against Creon with great effect. The other personages were as perfect as could be desired.

And now I come to the only serious criticism which can be made on this very remarkable performance; and it concerns the Chorus. When played at the Odéon in 1844, "Antigone" was accompanied by Mendelssohn's incidental music. For the present occasion, M. Saint-Saëns has composed a series of accompaniments and two songs, which are played by a small orchestra behind the scenes. The strophes and antistrophes, instead of being simply declaimed by the Choregus, are chanted by the "fourteen old men of Thebes," with the unfortunate result that the words are almost lost to the audience. This was particularly noticeable in the song of Eros, first sung in solo, then taken up in chorus; again, in the invocation, "O Bacchus, who dwellest in Thebes, the mother city of Bacchanals," the stirring strains of the orchestra, the clashing of the cymbals, formed a charming musical interlude, but fatal to the effect of the poet's verses. The beauty of the poem itself requires no music to enhance the impression it produces; the discreet accompaniment of a lyre or a flute, as used on the Greek stage, may sometimes be accepted to mark the rhythm of the lines, but no more.

Mme. Sarah Bernhardt has played "Phèdre" twice at afternoon performances; and the term "genius" may without exaggeration be used in speaking of the way in which she interpreted the part of Racine's heroine. I am only too pleased to offer this *amende honorable*, as I was rather severe with regard to her personification of the Princess Wilhelmine in "Les Rois."

Cecil Nicholson.

MUSIC.

MUSIC OF THE WEEK.

WAGNER has killed much music, but not Balfe's "Bohemian Girl." Every seat was filled at Drury Lane on Monday, on the occasion of the fiftieth anniversary of its production; and the favourite airs were received, as in the olden days, with enthusiasm. The opera has had a long life, and that life, as yet, is not ended. Many composers have arisen since the days of Balfe, and won the favour of the public: Gounod's "Faust," Bizet's "Carmen," and Mascagni's "Cavalleria Rusticana" have achieved brilliant victories, but the "Bohemian Girl" has not been thrown into the shade. The special occasion will perhaps account for part of the enthusiasm, but we believe that this opera lives by reason of its genuineness. Balfe wrote as he felt. As compared with the melodies of Mozart, those of our English com-

poser may be trivial, but they are thoroughly natural. Writers such as Schumann or Brahms often express their thoughts in a complicated manner, but such mode of expression with them—at any rate in their best works—is not forced. "Know thyself" was the advice of the ancient sage; "Be thyself" is a piece of advice on which composers who desire a lasting reputation will do well to reflect.

On Monday afternoon M. Siloti gave his second Pianoforte Recital. The most important piece of the programme was Schumann's Sonata in F sharp minor (Op. 11). His rendering of the short slow movement, though slightly affected, was good; but the rest of the work was played in a rough, spasmodic manner. Lately we differed from M. Paderewski in his interpretation of this Sonata; but that of M. Siloti was positively bad. Next came a series of pieces by Russian composers. Here the pianist was quite in his element; the tone was pleasing, and the technique perfect. The characteristic Prelude by Glazounoff and Rubinstein's Third Barcarolle were given with extreme delicacy, and the extremely difficult "Islamei" Fantasia by Balakireff was brilliantly played. Of the Chopin pieces of the first group, the A flat Ballade was the most successful; the Fantasia and the Barcarolle sounded cold. Perhaps Chopin would have played them thus had he lived amid the steppes of Russia instead of in the salons of Paris.

On Monday evening Dr. Stanford's Quartet for strings in G (Op. 44) was given for the first time at the Popular Concerts. This work, dedicated to the Newcastle Chamber Music Society, was actually played for the first time in London at one of the Kensington Guild concerts in 1892. In the opening Allegro the thematic material is not particularly fresh, yet it contains some good workmanship. But, as a whole, it is dry: the most striking passage is the one leading to the recapitulation section. The Poco allegro e grazioso which follows is a clever and concise movement: it has something in it of the spirit both of Mendelssohn and Brahms, though more of the latter. The Largo seems to us the finest portion of the Quartet. The broad principal theme sounds as if it were a solemn hymn sung by some ancient bard; the chords by which it is at first supported are quite in keeping with this idea. The theme is afterwards taken up by the cello, while the violin has a counter theme, which opens with the ecclesiastical phrase of which Mozart and Mendelssohn made such frequent use. The merry Finale brings the work to a successful close. The work was admirably performed by Lady Hallé, and Messrs. Gibson, Kreuz, and Piatti; Mr. Rees was absent for the first time for thirty years. Herr Schönberger, the pianist, played Chopin's Fantasia in F minor; the opening was affected, and many subsequent passages were given in a hard, unsympathetic manner. But he was recalled, and gave the first Prelude and Fugue from the Well-tempered Clavier. Mr. and Mrs. Oudin were the vocalists, and much applauded.

J. S. SHEDLOCK.

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